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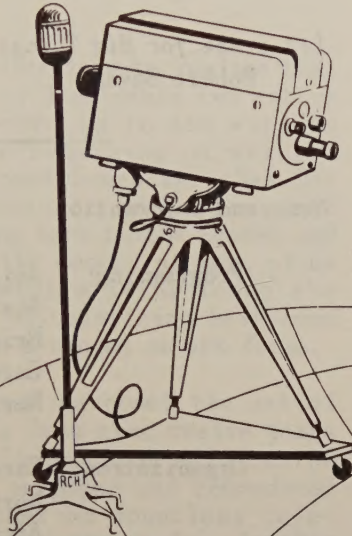
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A QUARTERLY PUBLICATION

OF

**THE WORLD COMMITTEE FOR  
CHRISTIAN BROADCASTING**



**EDITED BY:**

**The Rev. W. BURTON MARTIN**

**RAVEMCCO • DFM**

**National Council of Churches of Christ  
156 Fifth Avenue, New York 10, N. Y.  
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**Pastor H. W. von MEYENN**

**Church Radio Center**

**Bethel - Bielefeld • Evangelisches Pressehaus  
Germany**

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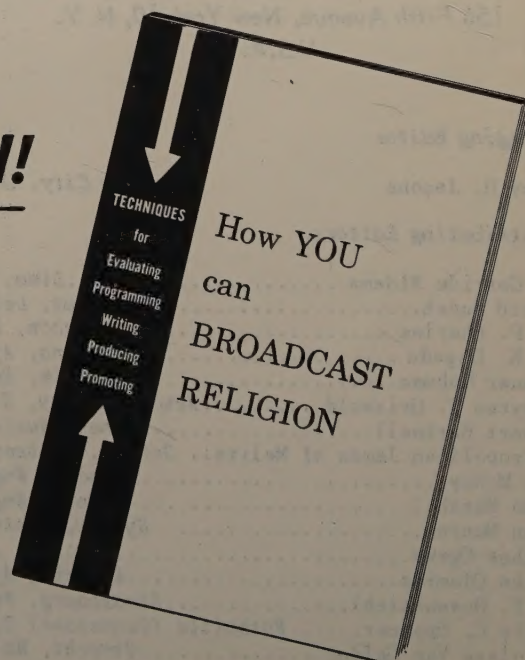
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# MILLIONS UPON MILLIONS!

ALBERT CREWS

It is somewhat startling to realize that within the last thirty-five years two entire new fields have opened up to the world's writers. Since the beginning of written language men have constructed speeches for delivery. The dramatist has a long and honorable career going back to the Greeks and beyond. But within the memory of most of us who are concerned with writing today the fields of radio and of television have come into being, have been accepted as art forms.

For all practical purposes the art of television writing is less than twelve years old, but already millions upon millions of words have been put on paper and reproduced in one form or another on countless television channels all over the world. In this brief span of time, certain rules and procedures have become accepted and there is slowly emerging the outline of a set of rules for the approach to writing in this new medium with its vast potentials.

## Complexity -- with Advantages

Perhaps there is no other art form which is so complex. Certainly it is a medium in which no one creative mind can be totally responsible for a program.

This complexity of creation carries with it a great many inherent difficulties, but by the same token it provides certain advantages which are available in no other medium. The creative genius of a script editor, a producer, a director, performers, technical directors, costumers, lighting men, scenic designers, audio departments -- add these to the original concept of the television script and the end result represents the combined efforts of all of these talents. With so many cooks involved in the seasoning process it is inevitable that the soup sometimes may be a little flat or too spicy, but under ideal conditions the combination of talents can work miracles.

It is incumbent upon every writer who attempts to turn his hand to television to

recognize its complexity of production and to learn at least a little bit about what these people can do for him. There is no need for a writer to be a lighting expert or a graduate engineer in order to write a good script for television, but at the very least he must be aware of what all of these other contributors may add to his program in the course of its production.

## Consider the Television Audience

The first factor which the television writer must take into consideration is the audience to which he is addressing himself. Let's examine very briefly the make-up of the television audience and draw what conclusions we can from the requirements of this audience which are pertinent to the writer.

The mind-set of a television audience differs rather radically from that of other kinds of audiences. At the outset of a television program this mind-set is likely to be neutral. The theatre audience usually approaches the rise of a curtain with an air of expectancy. They are in the theatre in the first place because they choose to be. They have made an effort to get there, they have set an evening aside, they have paid a considerable amount of money for the privilege of seeing what happens after the curtain goes up. All this creates a kind of expectancy and an eagerness in the minds of the theatre audience. A congregation in a church approaches the experience of a worship service in a spirit of devoutness. Again, they are there because they want to be and have made an effort to be there. They expect some kind of a spiritual experience, which has led them to be present in church in the first place.

## Viewing May Be Mere "Accident"

The television viewers, on the other hand, have made little or no effort to be there. They may, as a matter of fact, simply have walked into the living room with the television set already operating and have paused momentarily to see what is on the



screen. Their attitude, if anything, is neutral and the approach may be one of "Show me!"

The second thing to remember about a television audience is that the audience reacts as an individual, not as a group. Any good public speaker working before a live audience attempts to polarize them as early in his speech as he can. He builds them into what Psychologist James calls a "psychological crowd." In other words, he attempts to encourage them to react as a group. This is the basic reason for the funny story at the beginning of a speech. If he can get his entire audience laughing at one time at the same thing, he has made the first step toward polarizing that audience into a common mind. Consciously or unconsciously, he is encouraging them to react less critically and less intellectually and more emotionally. A good speaker knows that most audiences will react to their surroundings, and this reaction is a predictable thing on which he can count.

All this is directly contrary to what happens with a television audience. The TV audience is made up of from one to three or four people. They are not a group and seldom react as a group even when as many as four are present. Each member of the audience will react according to his own intellectual and emotional frame of reference, as well as to his own state of mind at any particular moment. His reaction is much more likely to be intellectual than emotional because he will be responding solely to the stimuli from the screen and not to subliminal influences of other people around him.

### There Are "Hazards" of Environment

It's important, too, to remember that the television listener is still oriented to his own surroundings. We are meeting him on his ground and he may be more concerned with what is happening in the next room than he is with what is happening on the television screen. We must remember that the environment in which a television program is viewed is familiar. It has none of the special trappings of a church, a theatre, a night club or a sports arena. There is no artificial lighting or proscenium arch to concentrate the viewer's attention. There may even be competing elements for his attention. Certainly it cannot be counted upon to create mood or interest in what is happening on the TV screen. The writer for television must be prepared to accept as hazards of the medium the unwelcome ringing of the telephone, the visit of callers from next door or the appearance of Johnny with a big scratch on his knee. All these things are an inherent part

of the environment within which his creation is received by his audience.

If an audience expects one thing more than any other from the medium of television, that one thing is probably entertainment. True, we look to television for news and information about what is going on around us. We like to listen to good music on television and we may even allow our minds to be improved occasionally. But, by and large, the fare which we are likely to expect is entertainment. If the television writer sets out to entertain his audience, he can count on some kind of predisposition to interest in his content. If, on the other hand, he is doing a religious program which is meant to inspire or instruct, he may find an unspoken and perhaps even unknown resentment toward his subject matter. All this must be taken into consideration.

### And There Are Still Other Factors

Finally, most people still look on television as something to "fill up" time. It is true that everyone with a television set may have certain programs that he plans to see. But the large majority of television viewing is "happenstantial." It is the result of casual shopping around on the dial, and the hold of the program on the audience is very tenuous. This is especially true in the opening moments of contact between the program and the audience.

In addition to these considerations are certain other psychological factors about the audience which the writer must recognize. The first of these is the accepted fact that television is ephemeral. In this sense it is like the newspaper. Nothing is deader than yesterday's newspaper except the television program of an hour ago. Because television goes on hour after hour and day after day, any given performance is likely to be only a small island in time. Television, by its very nature, tends to be a thing of the moment.

### The "Hypnotic Effect"

There is another psychological factor at work. This is a kind of hypnotic effect which keeps people sitting in front of their television screen much longer than they ever intended to when they sat down. Whether this is a physical inertia or mental laziness or sheer curiosity I do not know. But I do know that time after time I have finished looking at one program, with no intention whatever of seeing what comes next. However, before I can get up to turn the set off, something comes up on the next program that momentarily





ALBERT CREWS (right) is director of promotion and station relations of the Broadcasting and Film Commission (NCCUSA). With him is (left) DR. LOUIS EVANS, one of the popular speakers on the BFC-sponsored program, "Man to Man."

catches my attention and before I know it I have sat for an entire evening watching a whole series of things in which I had no great interest and no intention of seeing in the first place. This kind of hypnotic effect the writer can count on to hold an audience -- once he has succeeded in capturing its attention even momentarily.

### Credibility Is Inherent

Another psychological factor is the credibility inherent in the medium. Television shares this credibility with print of all kinds and even to a lesser extent with radio. There is a tendency on the part of viewers to believe that if something is said on television it's true -- just as you tend to believe that something is true if you see it in a book.

One final psychological factor is important to know. The eye, which is the primary receiving sense of television, is an unalterable realist. There is a saying that *seeing is believing*, but you know and I know that we will not even believe what we see if it does not square with our past experience. You do not believe that the magician on the stage really saws the woman in half. You see it happen before your eyes and yet since this does not square with your past experience you do not believe it. This hard-bitten realism is characteristic of perception through the

eye. This has several things to tell a writer in the television medium of which he must be acutely aware.

For example, fantasy is very difficult to do on television. We don't really believe in fairies and goblins and even when we see them skillfully shown on the screen with all kinds of special effects our credulity will give only to a limited degree. Fantasy is not a form that is a natural for television. The ear, on the other hand, is an incurable romanticist. It wants to believe anything it hears. Fantasy, therefore, is a natural form of dramatic expression in radio.

### Realism and Intimacy Are Present

Television is realistic to a degree that is achieved by no other medium of communication exchange. This is true because of its intimacy. The mobility of the television camera allows the audience to be moved up within inches of its subject. Because of its size, because the audience is always comparatively close to the performer, television has a degree of intimacy that is unparalleled. In television, everybody has an orchestra seat. More than that, they are able to crawl right up on the stage and look over the leading man's shoulder at the document he holds in his hand. This kind of close-up quality gives to television the psychological quality of intimacy which a writer can make work for him in a most important way.

All these facts just mentioned have to do with relationships between the writer and his audience through television. There are many other factors which govern television writing, and let us move to consider them.

### What Do You Want to Say?

The most important single fact about any writing is *what you want to say*. What is your idea, your theme, your story line, your point of view, your thesis? In this area television is no different from any other medium of writing. The same qualities that make a speech, a short story, a novel, an essay or a play acceptable are likely to make a television program acceptable. The writer must have something to say which is either significant, illuminating, entertaining, or presents a fresh idea or point of view. It may be any one or a combination of these things, but it must have one or more of these elements to recommend it to an audience. The problem of finding material and ideas is the same for television as for any other medium.

I firmly believe that no person is given the gift of originality and endless fresh



ideas to write about. This is something which happens only with hard work, diligent research, constant looking and infinite patience. It is an active process, not a passive one, and no writer who is unwilling to put time into the gathering of material will ever have anything significant to say. However, since this problem is the same for television as for any other medium, there is no point in dwelling on it at length.

### What Shall We Write About?

There have been many books written on writing and some of the best of these have excellent chapters on how to gather material and how to find ideas for writing. Almost any of these will apply as well to television as to any other medium. It is true that the ideas, once conceived, must be shaped to the requirements of television, but there are relatively few that are inadmissible.

We have already said that television goes into the privacy of the home, unbidden and uninvited. You may argue that when a man turns on his television set he is giving an open invitation for anyone to come in who will. This is not really the case, however, since the self-policing of television has assured any viewer that whatever comes over his set will not be likely to offend either himself or any other member of his family. This fact in itself places the only restriction on ideas and content for television writing which exist. The writer must know at the outset that he may not write anything for television which will be obscene or offensive to any considerable segment of the public audience. If you wish to write for television, you must accept the limitations of good taste which are current in the structure of whatever culture you happen to be concerned with. Outside of that limitation he is as free as his imagination will let him be.

### Next, How Shall We Write It?

Having considered audience and subject matter, our next concern is style. Every medium tends to dictate the style of writing which is suitable to that medium. But over and above all of these requirements of media there are certain over-arching requirements which bridge them all. Good television writing must be, first of all, *good writing*. Therefore, suppose we establish a working statement of what good writing is:

*Good writing is writing which has something to say and which says it effectively.*

Most important quality of good writing is strong structure; good composition, like

good architecture, should spring from a plan artistically conceived and structurally sound. Each sentence, each paragraph, should be essential to the development of the entire work.

Not only must the whole be a clear unit, but the relation of the parts to each other must be clear. This consecutiveness depends upon proper order and clear transitions. Sentences and paragraphs should flow naturally from one to the other. The construction of sentences must be clear and easy to follow, for it is perfectly possible to be grammatically correct and thoroughly confusing at the same time. Relative words and transitions must point up the logical sequence of the development.

Second -- good writing is marked by conciseness. It should have an incisive directness that gets to the point. It is interesting to note that the Declaration of Independence occupies only one page. It is easy to kill a point by writing it to death. It is not easy to be simple, direct and brief; but conciseness is one of the hallmarks of good literary style.

Third -- good writing is marked by precision and aptness in word choice. This is achieved by using specific and concrete words and avoiding general terms and generic phrasing. A writer must work always for the particular word that most precisely expresses his idea.

### The Choice of Words

Styles in diction change from time to time. There was a period when good writing was considered to be the involved, flowery, ornate kind of writing that involved the use of unusual words and long, tortured sentence structure. I suppose this kind of writing paralleled the gingerbread architecture of the Victorian era. Certainly, contemporary writing style calls for lean, accurate, effective diction. The simpler, the more clean-cut, the shorter the words are, the more effective they are likely to be. In television the special importance of simple and familiar words cannot be over-emphasized.

Good writing will lean heavily on onomatopoeia so long as it is natural and not self-conscious. The sound-effect value of words is especially important in media like radio and television. A writer should also be sensitive to words that have a high connotive value -- colorful words which awaken associations and which stir the imagination. Good writing is rich in connotation. Words that have not only the exact literal meaning



desired, but also a rich overtone of connotation, will give to writing color and life and warmth and depth.

These, then, are the hallmarks of good writing: *strong clear structure, clear logical sentences and concise word choice, with proper attention to sound and connotative value of the language.*

### Priority -- to Sight or to Sound?

Before we plunge into the specifics of a video style, we should take a moment to look at an important factor in television writing -- namely, the recognition of an appeal to two senses and the establishment of priority between these two. Writing for television involves two distinct processes. First, you are writing a description of pictures which the viewer will see; and second, you are writing a pattern of sounds which the audience will hear. I think it is generally agreed that in a medium where both sight and sound are available to help tell the story, sight should predominate. I am not quite sure what kind of a limitation this puts on a preacher in a pulpit, but there may be a lesson embedded here which more ministers ought to know. Certainly, in the field of television the burden of communication must be placed on the eye wherever possible, with the track to the ear carrying a subordinate and supporting role.

Here, a writer retooling himself from other kinds of writing may meet up with his rudest jolt. If he is doing a good job of television writing, he should be creating pictures with words that the audience in its final perception will never hear as words but see as moving images. With the exception of writing for motion pictures, no other kind of writing puts this demand on an artist. Try turning on your television set and sitting for half an hour with your eyes closed. This demonstrates vividly how much of television content is directed to the eye rather than to the ear. Especially when dealing with emotions it is often possible to express an idea with the lift of an eyebrow or a shrug of the shoulder which could never be adequately put into words.

Let us assume then that, given two avenues to the mind, we agree that the most important, the most flexible of these two is sight and that the major burden of our content will be told where possible through this avenue.

A television writer having both sight and sound at his command must realize the basic components of these two avenues to the

mind of his viewer. What are these components?

### What Else Must the Writer Know?

Under the heading of sight, the writer has light and shadow to work with. He has line and form and mass. He has composition, and framing and movement. And if he lives in the right part of the world he has color. It is easy to see at a glance that these are the tools an artist works with and the television writer must quickly realize that he is moving partially out of the realm of words and of phrases and into the world of the artist -- where balance and proportion, where light and shade, where line and form may be more potent tools in telling a story than are verbs and adjectives. He must have the concept of a painter and a choreographer. He must know what a good stage director knows, how to focus the attention of an audience at a given point in a complex of visual images. He must know, as a dancer knows, how patterns of movement can consummate themselves in a quivering pinpoint of tension. He must, in short, learn how to use words not as conveyors of ideas to the mind, but rather as brush strokes in a series of moving pictures which he is painting for the benefit of directors, actors, scene designers and lighting men who will eventually transform his words into the lights and shadows themselves.

On the sound side of the balance he has all those things to work with that the radio writer has. He has sound in all of its infinite variety of forms. He has the physical qualities of pitch, volume, sound quality and duration to work with. These may find expression in words, in exclamations, in music, in sound effects. But the sum total of these uses of sound will usually play a supporting role to that of sight in the telling of what he has to say.

### What Does the Viewer See and Hear?

Suppose we take a moment now to reduce these physical facts of sight and sound into the form in which they become apparent to a television viewer. In the field of sight he of course has speakers or actors. The speakers wear costumes. They appear in settings. They are bathed in light. In addition, they are given a pattern of highly complicated movement to perform. And finally, they are seen from a variety of visual angles by the lens of the camera -- which controls not only what is seen but the distance and angle from which it is seen. On the side of sound we again have the voice of the speaker. We have microphones and the crews that man them. We have orchestral music and sound effects --



all of the tools which the radio writer has at his command to amplify and illuminate what is seen on the screen.

The final conditioning factors in writing for television are those mechanical requirements which are dictated by the medium itself. Let us consider these briefly.

### Time Is a Limiting Factor

The first limiting factor is that of time. No other medium except radio places such stringent time requirements on the writer. These are almost totally inflexible. At least, this is true for the American television market. In countries where television is operating on a non-commercial basis the time restrictions are not so stringent but they are still there. If a program is thirty minutes in length, the chances are that the required mechanics of introduction and conclusion may take from one to three minutes. The program itself must time an over-all length of twenty-nine minutes and twenty-five seconds. Therefore, the only latitude available to the writer is that latitude expressed in the mechanics of getting the program on and off the air.

If the writer has an idea which he can best express in forty minutes and has only thirty minutes of television time available, he may be sure that said idea will be ultimately compressed within that thirty-minute span. If the writer is unable to place this kind of discipline upon himself, it will be done forcibly on his work by the producer and director who are given the task of putting it on the air. All this, of course, stems from the fact that television is supported by the sale of time and therefore time is a commodity which must be rigidly rationed.

### And So Is the Size of the Screen

The second limiting factor is the size of the screen. This may vary from country to country and even from home to home within a country, but by and large television is still a small-screen medium. The television screen size, in America, runs from twelve to twenty-four inches across. This makes television a medium of close-ups. It is not a medium in which large, panoramic scenery can be shown in the effective way it can on wide-screen motion picture projection. While it is possible physically to put a large scene on a television screen, the over-all size of the screen reduces details within a large scene to the point where they are either indistinguishable or ineffective. Therefore the size of scenes and the number of people in a scene at any given time are restricted by the tele-

vision screen. Usually more than four characters on the screen at the same time create problems with which a director does not like to deal. The total cast of six to eight people constitutes about as many as can be effectively used in most television programs. Certainly, the epic kind of scene which the motion pictures have done so well is not available to the writer for television.

If a program is to be produced for television "live" instead of on film, then there is the requirement of continuous performance. This means that the writer must so construct his sequence of events in a program that any changing of costumes or movement from one studio place to another can be covered. An actor, for example, cannot appear as middle-aged in one scene and follow ten seconds later in another scene, having aged ten years and changed costume. Obviously, time must be provided for both costume and make-up change. This is done by writing the character out of the scene and providing cover material. This, of course, is not necessary in film where scenes can be shot one at a time; but it is a constant factor in live production.

### Studio Size and Budget Also Limit

Another limitation is the size of the studio. No matter how large a studio may be for a television performance there are limits to the number of sets and camera locations which can be squeezed into it for a given performance and this kind of limitation must be taken into account by the writer if he is doing live programming.

Finally, there is the limitation of budget, which is constant with all kinds of production but which is particularly acute in television. Television tends to be a one-performance medium and costs are accordingly high. The sets for a Broadway show may be very elaborate and include any number of scene changes but the cost of these may be amortized over a long run and the scenery used again and again during the life of a play. There is no such possibility in television, where a total series of sets is created one day, used in the evening and destroyed the next day to make room for the onrush of succeeding programs. This runs costs up and limits the number and size of sets which are available to a writer for any given television program.

Let's move now to the business of laying out a television program on paper. This is not a very important matter but it is one of the first to puzzle a writer who has not previously attempted television scripts. In



general, there are two styles of mechanical layout of television manuscripts which are acceptable, but neither is predominant and it is always best to check with a production agency for whom a script is to be prepared.

## Two Types of Manuscript Layout

The first style follows very closely that used for play manuscripts, in which the name of the person speaking is centered in the middle of the page -- with action and dialogue described in the order in which they occur. In most play manuscripts everything which is to be said is typed in lower case and all stage directions, sound effects, music cues, camera directions and so forth are written in caps to distinguish them from the dialogue. Normally, these instructions are interspersed with the dialogue at the point where they first need to be noticed by the production crew. The finished product in this case looks very much like the typed manuscript of a regular dramatic play.

The other general style which is used in television is that of writing the program in two columns. One column is headed "Video" and the other "Audio." In the video column are all the descriptions of scene and action and camera movement. In the audio column is placed all the dialogue, the music and the sound effects. Within these two columns the same principle applies that is used in the first kind of layout. Everything which is to be spoken or heard is set in lower case type and descriptions of pictures or action or sound are placed in caps.

Whichever system is used, ample margin should be allowed on the right side of the page for the production crew to make the very copious notes which they will need to make to remind themselves of what they must do during the progress of the performance.

## What About Television Terminology?

Many people feel there is a special secret terminology for television writers. This is not true. Any plain common English word which will convey your idea is sufficient for writing a television script. It is true that professional television writers have developed over the years a kind of shorthand which is mutually understood between them and the production people who translate their scripts into programs. The only virtue of this special terminology is that it saves time and space. Most of these terms have to do either with movement of the characters or movement of the camera. A few special terms refer to sets and lighting but these are easily learned and there is no spe-

cial knack to their use. They are simply the shorthand of the business which indicate those facts a director needs to know to translate scripts into action.

There is no great secret to timing a television script. The only accurate way to do it is to read the manuscript and act it out, a stop watch in hand, doing your best to estimate the amount of time necessary for movement and changes of camera position and timing of dialogue by actual reading. In general, a page of manuscript laid out in column form as recommended above will play approximately a minute of time, but there are enough variations from this general rule that timing can be determined with approximate accuracy only by reading against a stop watch. This last item, incidentally, is something every writer should equip himself with if he plans to work in the medium of television. From the sheer point of economy of time if nothing else the writer should so structure his work that he can encompass it within the time he has allotted to him.

## Good Religious Television

It should go without saying that good religious television ought, first of all, to be *good television*. Simply because a TV program has religious content is no excuse for ignoring the principles which have been discovered through painful trial and error of those things which will and will not work in the medium.

Perhaps the main problems of religious television center around two areas. The first of these is the tendency of religious television to be message-centered instead of audience-centered. Theologians approaching television for the first time may be so full of their subject that they are unaware of the limitations of their audience in terms of either interest or comprehension. They tend to put into a program what interests them without any thought as to whether it will either interest an audience or be understood by them. The assumption that a good sermon for the pulpit may be a good sermon for television is an early false one.

The second area that is most often difficult in the field of religious programming is that of vocabulary. Christianity, like every other specialized body of knowledge, has its own terminology. Certain words have special meanings and connotations to a theologian which may be completely outside the vocabulary of the average television audience. What's even more likely and more dangerous is that the word is within the vocabulary of the audience but the connotations



around the word are either different or entirely absent.

### WORDS MUST BE COMPREHENSIBLE

The television writer who is going to do a religious program must be very careful indeed that his vocabulary is completely comprehensible to his audience. This statement should be interpreted in its broadest sense to include not only the vocabulary of words but the vocabulary of sight. A good Catholic may assume that the acts of the ritual in a worship service may be totally understood by an audience without their having the remotest notion either of what is going on or why or what it represents. One has only to think quickly of the wide variation in baptismal and communion rites in Protestant churches to realize how confusing this might be to a person who has never attended church at all.

There is one last area of difficulty which is peculiar to televising religious programs. That difficulty is to know how much religious content may be admissible to the program. If a television program is to be beamed to an audience made up almost entirely of devout practicing Christians, then the problem may not arise. More and more, however, we are thinking of television as a means of evangelism for those people who either do not accept Christianity or who have never thought about it and studied it. With an audience like this we cannot assume any inherent interest in the subject. We may have to approach the whole problem of religious television through an almost totally secular kind of approach. In so doing we

must determine the amount of sugar-coating we must put on the theological pill. We must decide how much specific Christian content will drive a non-Christian audience away from their television sets on the one hand and on the other hand we must determine how much Christian content must be put into the program in order to justify its being labelled as a Christian program on television. The determination of this delicate balance in content can be one of the most perplexing and troublesome problems to a television writer in this specific area.

### THE "WHY" OF RELIGIOUS TELEVISION

Perhaps we should ask ourselves at this point why the churches should be concerned about getting on television at all. More specifically, as a writer we may ask why we should bother to master a new art form which is terribly complicated and terribly demanding. I know of only one simple answer to this question, but this answer is so compelling and so important as to forbid ignoring it. The answer is simply this: Every day millions upon millions of people are spending millions of hours looking at television. Many of these millions of people have never for one reason or another heard the good news of the Christian Gospel. With all of the work of all of the evangelists in all of the churches down through the ages, somehow no one has ever been able to speak to many of these people in a way that registers on their minds as an imperative. Television may be an open door through which the good news of the Christian faith can reach millions of unreached people.

*MISS BARBARA BRITTEN, film and TV star, was the narrator on a special spot announcement for the World Day of Prayer this February. The annual observance was sponsored as usual by the United Church Women of the NCCUSA. Participating in the continuous prayer cycle for the day were some twenty-five thousand communities in the U.S., almost one hundred and fifty areas around the world, in Christian centers.*





Dr. Claus Westermann

# A "RADIO CONGREGATION"?

*"Where Two or Three Are Gathered Together...."*

(As Translated from the German)

I am reminded of the words: *Where two or three are gathered together in my name, there am I in the midst of them.* And again, *Did not our heart burn within us while he talked with us?* These words turn my thinking toward the beautiful worship services of the Master -- the hours during which he sat with others, listening, praying and singing -- and his joy in doing so.

It has been said many times that such worship as is described above is, in reality, the heart or the very inner core of the Church. It is, in fact, the way by which congregations are built. I believe that the new technical media of broadcasting can be of assistance in developing this inner core.

This being the case, perhaps our reflection upon whether or not there is such a thing as a "radio congregation" should start with a reminder of the *Confession* of the Reformation.

Augustana VII: *Est autem ecclesia congregatio sanctorum in qua evangelium pure docetur et recte administrantur sacramenta.*

## CONGREGATIONAL RESPONSE?

This declaration is, in one point, strikingly incomplete. There is no reference to the response of the congregation. This differs from Luther's explanation of the worship service during the consecration of the church in Torgau. There, according to Luther, the congregation responded "with prayer and songs of praise." Such is in line with the opening "...congregatio sanctorum, in que..."-- translated "the assembled congregation in the...etc." Here it is taken for granted that a congregation *does* assemble and *does* participate in the service, but we have no details as to *how*.

From the point of view of the Augustana, the physical assembling of a congregation in a sanctuary was no problem. There are substantial historical reasons for this. In

Luther's day, the community was a living and an economic unit. The church was commonly located in the *center* of the town or village. Life revolved about it.

## A MAJOR CHURCH PROBLEM TODAY

For us today this is no longer true. The mere getting together of a congregation has become one of the main problems of the modern church. Allied to it is the problem of congregational response. There is now a variety of church work -- due, to a large extent, to less centralized living, working and cultural communities. All this indicates that the sole offer of the Word and the Sacraments in a single place of worship is no longer adequate.

No more can the question of to whom a radio sermon should be addressed be answered in terms of a single community or a single church service. It becomes necessary to envision radio potentials in the light of the entire life of the Church, in *many* communities, in relatively dis-united communities.

First of all, we must consider the shift in the concentrated, one-congregation church as it existed during the Reformation. In those days, the Church represented a close assembled community where everything could be settled *recte* and *pure*. Today, everything revolves about getting the congregation together in the first place. How do we go about that -- succeeding in *assembling* and then in achieving a subsequent Christian response?

## ONE FUNCTION OF RELIGIOUS RADIO

I believe that religious radio has as one of its major tasks the bringing together of a congregation, though this is surely not its only function. I should like to elaborate further on this point.

Two families in the same apartment building, let us say, are listening to a radio worship service. They do not even



share the mutual experience of 'walking to church' or of sitting together as members of a large congregation. They have so little in common, in fact, that they do not even know who lives in the next apartment. They certainly do not know who, apart from themselves, is listening to the radio service. Should they happen to pass in the hallway, they are unaware that both families had, shortly before, listened to the same message broadcast by the same voice.

We find a somewhat similar situation when, in a large city, three or four worship services are held in the same church building. These three or four groups of church visitors know relatively little more about each other than the two apartment families who listened to the same broadcast. And often, participating in a church service is limited just to "being present," without any effort toward greeting each other -- even though all concerned have heard the same message from God's Word and have celebrated together the Communion.

It would seem that, on this score, there is little essential difference between attending a worship service at church or listening to one that is broadcast.

### Inspiration Comes from Response

There is *little* difference, true. But there is at least -- the inspiration of congregational response. Recall Luther: "... God is serving us through his Holy Word, and we are serving him with prayer and songs of praise." In this comes the evangelical strength of the worship service and the biblical understanding of God's Word. Absorbing the essence of the Word is made complete when there is active group response.

The Bible makes it quite clear what is expected by way of response to words spoken in the name of the Lord. In many Bible accounts there are found utterances which required an immediate and direct answer. Take Joshua 24, for instance.

*And Joshua gathered all the tribes  
.... And Joshua said unto them ....  
Choose you this day whom you will  
serve .... And the people answered,  
God forbid that we should forsake  
the Lord to serve other gods ....*

On the contrary, no direct answer is expected from the people to the words of God spoken by the prophets. The same is true with the sermons of the apostles in the first chapters of the Acts, and with the words of Jesus. Meantime, these words of the apostles

and the prophets are not complete without some kind of answer, though it may be neither a direct response nor a prayer nor a song. It may be a *yes* or a *no*, inwardly expressed, as a part of a deep emotional response.

### Variations in Response

So, the Bible indicates two types of reaction -- the direct, spoken answer of an individual or of an assembled congregation; or the silent, indirect response which is commonly expressed in a personal decision. Both of these are, of course, possible during the radio broadcasting of God's Word. In the radio service, those who are sitting in front of their receiving sets may well be asked to join verbally in a prayer or in the hymn singing. And it would be unfair to say dogmatically that this type of participation is of less meaning than similar participation by persons who are sitting in the sanctuary. Any difference is certainly relative rather than absolute.

According to the Bible, we cannot say that every passing on of God's Message of itself requires a direct answer, that it must be framed by congregational songs and prayer. In these days, we seem to have come to the belief that with every reading of the Bible and with every worship service, with every gathering together of a congregation, the song and the prayer are mandatory. We should be aware that the simple radio sermon -- without any embellishments -- when it is given in God's name *can* be quite acceptable.

But what about those who are thus addressed? Can they be regarded as a "congregation"? Not as a sitting-side-by-side congregation, no. Yet, if the persons in front of their receiving sets are listening to the Word, if they are responding to that Word, if they are "in communion" -- then, certainly there is such a thing as a "radio congregation." Anyone who has read letters from listeners is alert to this fact. It would be highly unfortunate if we did not realize this and deliberately speak to a "congregation."

### Listeners Represent Many Groups

If it were possible to see all of our radio listeners, we would discover that they do not represent any one social class. The social and economic range of radio listeners is much wider, as a matter of fact, than is that of the church-goer. In full reality, it extends from the vegetable woman in the market to the college professor. There is very little danger that the use of radio will narrow our reach when it comes to the preaching of the Word of God.



Now, I return to what I mentioned in the beginning: the real task of radio is the "gathering" of a congregation. It would be wrong, nevertheless, to consider the potentials of religious broadcasting only to the extent of measuring the degree to which it results in increased church attendance. The task goes beyond mere "getting people to church." There is a need to let all people know that "God is for them."

I do believe that there is one function which radio cannot fulfill -- that of the church communion service. This is a physical response which requires the actual presence of the individual in a church congregation. In this ritual, the church service has something to give which I do not think that radio can give. To be fully moved by the reality of His Meal, we must have active participation. But radio reference to the communion service may well influence those to participate who have not participated for years.

I repeat, the radio church service can be of inestimable help in the building of a

congregation. This does not mean that its only contribution is getting people to appear in church for the first time, or to return to the church of their previous contacts. Nor does it mean that its only purpose is to carry God's Message to those unable to attend church -- however vital that contribution may be. The radio service of worship -- which gives consolation, promises forgiveness, tells of God's wrath -- should never be thought of as a "substitute" for the church service.

The radio service is a *new* way for sending God's words -- regardless of distance -- to many listeners. Assembling as a congregation in a sanctuary is not the *only* way by which we may respond to the Gospel Message. The radio congregation, in many and diverse places and representative of such a wide range in our present-day society, also has a right to hear of the Lord -- just as much right as our church congregations. In our making it possible for the radio listener so to hear, we may well consider that we are strengthening the entire Christian cause.

# Radio CAN Be Effective

**DR. HARRY SKORNIA**

**Executive Director  
National Association of Educational Broadcasters**

One of the keys to the successful use of radio and television is "know your audience." In view of the millions spent in research by commercial groups, and even by *educational* broadcasters, I am amazed at how neglectful of research religious broadcasters have been, in general. For just as I believe that bad sermons, or confusing lessons, actually do our cause great harm, so I believe that weak, ineffectual, half-hearted users of radio and television can do more harm than good. And, in all honesty, I must say that I believe bad or poor religious programs, as far as I know them, have so far greatly out-numbered the good. It is no wonder, therefore, that many ministers and others are lukewarm or negative about religious uses of radio and television. I would remind them that every instrument given us to use is only as good, or as effective, as its users.

Is it any wonder that radio listeners who stay away from church because of the

mournful tone of the minister will turn off the same type of program on the radio? Is it any wonder that people -- wearied of the urging, shouting and haranguing of exaggerated commercials and demagogues -- will turn off a minister who uses the same old techniques? Is it any wonder that people who want specific help--- guidance they can use in daily life -- turn off radio programs which are vague or pious exhortations?

In a research project covering fifteen years, Purdue University studied teen-ager's attitudes towards religion. It may surprise you to learn that the typical teen-ager today is a wonderful subject for religious programs about his kind of problems. The typical teen-ager, when questioned, proves to be earnest and serious about religion. He attends services fairly regularly and says prayers once or twice a day. He feels his prayers are sometimes answered. The average teen-ager thinks of God as an omnipresent and



omnipotent spirit who exists everywhere. He believes faith serves better than logic in solving life's problems.

But these teen-agers are at an age when they question. If the only answers they hear on the radio -- which they use so much, from which they learn so much and by which they are shaped so much -- are *secular* answers, they will soon be less religious. In one generation, Christianity can become extinct. Here is one of the greatest and most important potential audiences the church has. However, it will not be reached by programs for old ladies. No more will it be reached in large crowds. The intimate medium of radio offers a great -- and greatly neglected -- avenue to the hearts of young people.

We need to know the race, age, occupation and education of all potential listeners. Jesus and his most successful disciples were keen psychologists in finding parables and illustrations in and from every occupation and walk of life to capture and hold the attention of listeners.

### A GOOD PROGRAM AWAKENS RESPONSES

Here I would like to attempt to define what a program *does*, as far as an audience is concerned. From the point of view of a listener, a program is what *happens to him*, the listener. A program is nothing except as it awakens in the listener responses based on his own experiences. If you don't have important experiences to awaken, stay off the air. There is enough trash on already. No one will listen to any program unless it makes "contact" with something inside him. The resources of experiences available to every trained minister who knows the Bible and the literature of our Church give him a great advantage. The Bible, as a direct source of material for broadcasts, has too often been neglected. It is full of parables which fit today's problems and meet today's needs far better than the feeble and repetitious efforts which frequently pass as comedy or variety in today's programs.

If you are to awaken the inner listener, you must be a student who knows what human hungers are. John Doe and his wife and children are hammered at by hundreds of urgings daily. Do *this*. Do *that*. If religion is to reach them, it must cut through this din and confusion. It must find their *real* needs and seek to satisfy them. For this, generalities are not enough.

The listener, in the privacy of his home, with his shoes off and his defences down, is in no mood to be *talked at* or *shout-*



BOSTON UNIVERSITY'S WBUR-FM is the only collegiate station in the world with a special broadcast on Dr. Albert Schweitzer. Here MRS. MIRIAM ROGERS, writer and moderator of the series, PROFESSOR JULES WOLFERS of the school's division of music (sitting) and WBUR student engineer, ROBERT VOGT, discuss new programs about the famous medical missionary.

*ed at*. He wants a man-to-man approach. You can't count on someone in the next seat to help you reach or stimulate him, as you can in a theatre or church. "Preaching general Christianity" is not the way to reach him, either. Radio services and programs require the same atmosphere that a good minister tries to create when he calls on someone who wants help. Being a pastor to large numbers of separated individuals, you can still be pastor to a city, region or nation. But the pattern is wholly different from an in-church approach. On the radio you concentrate on reaching into and activating in each listener the family man, the citizen, the rebel, the security-hungry, the skeptic. You rely on awakening some of the cluster of experiences, desires, longings which he has. He wants to feel *more* alive, not *less* alive; he wants to be helped and strengthened, not, in any obvious sense, harangued or "educated."

He does not want to listen to doubters. He wants a voice of authority. Jesus is reported to have *taught them as one having authority and not as the scribes*.

### LISTENER WANTS PRACTICAL COMMENTS

More important is it to make every lesson a practical one.

You will recall that, when his disciples asked why he always used parables, Jesus explained why he and they *must* use parables (examples, illustrations): *For this people's*



heart is waxed gross and their ears are dull of hearing; and their eyes they have closed . . . Therefore speak I to them in parables, because they seeing see not, and hearing they hear not, neither do they understand. He explained to his disciples that they must translate the lessons of his teaching into a language of the people: *Because it is given to you to know the mysteries of heaven but to them it is not given.*

Jesus, a carpenter's son, traveled, studied, spoke and dealt with all kinds of people. His intellectualism and logic bewildered the wise men. He was not a man of faith alone. He studied agriculture, business, the problems of the wealthy and the poor. He mixed with the lowest and the highest of all races and faiths. Only by becoming wise through such study and experience can one become a radio minister deserving the respect of the people: *Every scribe which is instructed is like unto a man that is a householder, which bringeth forth out of his treasures things new and old.* But you must have such treasures if you are to make them available.

### NEW MEANINGS TO EVERYDAY LIVING

In our age, when radio is an inseparable part of everyone's life, this means using radio to give new meanings to the common experiences of life: work, friendship, parenthood, home, money, bread, etc. This means starting with common experiences and memories in order to make clear to people the real meaning of what is going on in, around and about them -- making clear its emotional, religious and human significance. This means helping man to recognize the hunger for a full life which he knows only as vague frustration, and then showing him the way to satisfy it in Christian terms. Gilbert Seldes, writing in *Life* magazine and speaking of the failure of radio, television and the other mass media to satisfy people's longings generally, says: "In the heart of every man and woman lies the desire to be a complete man or woman -- not merely a bundle of second-rate sensations."

But remember once again, by radio we can't give experiences to anyone. We can only build on and interpret experiences and responses in him. Every word we use must be saturated with *living*. We must "ring bells" in him else we lose him -- and often a soul who might be saved.

The commonest afflictions I know of in sermons, talks and even religious news and roundtables is their lack of virility and of courage. Trivialities, weak and mournful

programs, will not attract the vital people of the community; and heaven help the church if it does not attract the best minds and hearts in each community. Bored, timid, half-hearted, routine, time-filling programs are worse than nothing. They are treason to the possibilities of the instruments we have in our hands, and to the Master who told us that publishing the Gospel to every creature is our responsibility.

### APPROACH OF THE CHURCH TO RADIO

Just as a church is organized for Sunday Schools, women's work and other real needs, so it must organize its uses of radio. What are needed are energetic influences on all programs, plus programs of its own in which the church takes more seriously than it generally does today the responsibility for adequate availability of Christian programs at different times of day, every day -- not the feeble efforts so often encountered now. It will mean workshop programs, news broadcasts, youth programs, discussion programs, women's programs, children's programs, musical programs, quiz programs (on the Bible and Christian living), drama, interviews.

Good motives do not compensate for poor or weak programs. How well our nation resists destructive trends, now so observable, depends in large part on the strength, initiative and courage of Christian leadership, staying as abreast of our times as Jesus and his disciples did in their day. Can you think of any instrument of communication in their day that they ignored, sniffed at, neglected or found too complicated to master?

### PROGRAMS OF "WITNESS"

Personally, I do not believe that religious programs need be long. I believe very strongly in witnessing, *This I Believe* types of programs in which respected leaders go on record for Christian living. I believe in energetic, personable broadcasters. I believe in programs and talks which speak to single needs and purposes, and don't try to cram too much in. I don't believe in limiting appeals to single kinds of listeners (such as shut-ins). I believe the *shut-in* in everybody can be appealed to in all sorts of programs. I don't believe in poetry, or over-emphasis on sentiment, unless it is to the point and clearer than prose would be. I believe in dealing with every type of problem, however controversial, so the Christian "line" may be as clear as the sun. I believe in using personalities and experiences to illustrate with. I don't believe in monologues. I believe a dialogue with the lis-



tener, in which you take into account what he will feel, doubt and believe, is what is needed. I believe in explaining Christian principles in terms of jobs and problems in which all people are interested.

I believe in the techniques of the BBC, whose broadcasts recreating the sermons of John Donne, Charles Kingsley, John Wesley, Lancelot Andrews and others were among the finest ever heard in Britain. So were reenactments of such sermons as St. Bernard's at the death of his brother, St. Paul's speech to Agrippa, St. Peter's sermon on the Day of Pentecost.

After years of no religion by radio, Germans were hungry for spiritual help after the war. Such programs as *Christianity and the Present Day*, *Christian Thoughts for Today's Problems*, *Questions and Answers*, *Pastor, what do I do about---*? and many others illustrate the many fine religious programs now on German stations. The press departments of German churches are also extremely alert in getting excellent publicity for their programs in the regular radio and television magazines of their area as well as in the daily and weekly newspapers.

### CARRY OUT PROMOTIONAL PROJECTS

This brings me to what I might say about the need for the Church to *promote* its radio programs. Brief titles are essential. Only real news items (for example, if Raymond Massey is to read the Bible on the radio at a certain time each day) should be featured. But radio station news departments should be given any real news you know of in the same way newspapers are. A part of good church-radio relations consists in being useful and helpful to the radio station. Make visitors from distant places available for interviews. Send stations news releases on conferences and other events.

Furthermore, radio programs that you publicize will be particularly helpful to the radio station. List them in your magazines and other publications. List them in church bulletins. Send post cards to the church membership and to members of various professions or groups when there is something outstanding or of special interest to them. If you receive fine programs from the Council, publicize and support them. Raise your programs out of the monotonous stream of repetitious commercial efforts. Try to organize your offerings in series, to help listeners form regular listening habits. Avoid rotations of ministers. Most commonly, people patronize programs based around the same personality each week.

### WHO SHOULD BROADCAST?

I would like yet to say a word about *who* should broadcast, particularly talks. You will recall Jesus' parable of the talents: *And unto one he gave five talents; and to another two; and to another one.* You will recall how this parable ends: *And cast ye the unprofitable servant into outer darkness.*

Jesus realized that in the "team" of disciples around him were various talents. one was better at public relations; one better at transportation; one better at working with fisher folk, etc.

In the same way, only those with the virility, appeal and sincerity to project a strong Christian message should broadcast, for this is a specialized job. And it requires study and training, too. To help people by radio -- to help them in death, defeat, discouragement -- requires a special type of understanding of the human personality, without seeing the individual who is being addressed. For this help, people need trusted counselors, not merely *ministers* in the church-pulpit sense.

Finally, the one who broadcasts must not rest. He must go places, do things, meet people, listen to problems, gain insights, travel, read, pick up illustrations -- and translate them into terms you and every man will understand.

## BE YOURSELF!

Too often we fail to sound *human* in our broadcasting. Men of God we may be, but we are not Bibles wired for sound.

The basic weakness: the failure to sound *human* because of ancient and academic concepts of writing and speaking. For example -- we are taught practically Victorian-style prose in school. The emphasis is on how impressive it will look in a book. Read the material aloud and it sounds like a book wired for sound. Much of the *human-ness* has often been drained out by the time it appears in cold, black type. On the air, this can be quite deadly.

The broadcasting media -- with its intimate, person-to-person appeal with the heart-beat of the spoken word -- have indeed



breathed new life into stilted, bookish language.... As a result, newspapers are brightening up their rigid, mechanical style. Leading magazines, such as *The Reader's Digest*, have pioneered in the simple and expressive "talky," me-to-you language.

For its lofty and mystic language, religion is often accused of helping to confuse the confused. Second only to the incomprehensible legalisms of lawyers and meaningless mish-mash of certain philosophers is the "gospel gobbledygook" of some men of the cloth. For all its clarity we might as well be speaking "in tongues."

So -- write the way you talk. Normally. Conversationally. Use the simple word .... short sentence ... yes, even contractions. In preparing your radio or TV talk ... punctuate like this ... to help interpret the

phrases ... the natural grouping of ideas ... not to satisfy orthodox grammar.

Consider your air audience -- a mother, father and one or two children. Remember, you're talking to them *individually*. To each single heart and mind. So, be natural. Be conversational. Be human....

There's a parable for ministers in the story of the scout executive who, envied his position implying lively outdoor fellowship with red-blooded youngsters, replied laconically, "In my work I never see a boy. Nothing but adult committees." In our church work we, too, can get so far removed from the people that we lose the ability to speak their language.

JOHN GROLLER  
"Religion on the Air"

# Broadcasting the BIBLE

E. H. ROBERTSON

Bible reading has always been the basis of certain radio programs. The Bible is, after all, the book which has been more often read aloud than any other book. In fact, most of the classic translations seem to have been written largely *for* reading aloud, and even some of the modern translations. Such modern editions as the E. V. Rieu translation of the Gospel, for example, were written for hearing rather than for seeing on the page. This general style has made the Bible an excellent source of broadcasting material.

Some few years ago, the BBC decided to dramatize the *Book of Jonah*, and it was discovered that -- with the alteration of only a very few words -- the entire book could be used. The King James Version as it stands is dramatically written. By using different voices, by the suitable interjection of music and by the unusual device of having the words of God sung by a bass voice, the whole book was brought alive -- without any need for a commentator. *Jonah* is, of course, a particularly good example, but there are other books in the Bible and many passages which lend themselves to this treatment.

The problem which faces any man in radio or television who wants to put across the message of the Bible is a complicated one.

It needs to be analyzed. The analysis is made more difficult by the very ease with which the Bible can be adapted to radio programs. The point is sometimes missed that a good radio program is not always understood. Indeed, a survey made a few years ago indicated that the most popular radio talk was one which was "nearly understood" but "not quite." Two series of science talks that were broadcast by the BBC illustrated this fact perfectly. Most of the listeners did not understand them, but the broadcasters had previously inspired that confidence in their hearers which enabled them to follow without necessarily grasping entire program content.

This is what we are constantly doing with difficult passages in the Bible. It is why there is often a demand for simple Bible reading, without comment. When you analyze the demand, you often find that what people want in asking this is an *aesthetic experience* rather than an encounter with the full message of the Bible.

The first problem which faces a broadcaster, of course, is to make up his mind what message he really wishes to convey. He must then decide how best to present it in the available medium and how best to adapt it to the audience to whom he wishes to speak.



What is it in the Bible that we wish to convey? With this problem the United Bible Societies have long been concerned. They have been convinced that the Bible should be made available in the language of the people. They have bent their energies to translate it, print it, distribute it. In recent years the Societies have become more concerned with what use is made of the Bible. Thus, they have raised the same question as that raised by a broadcaster: *What is the purpose of the program?* In no sense can you say any program is a good program unless it actually achieves its purpose....

### READING, WITH COMMENTARY

Before I mention the approach of the Bible Societies to this, there are several examples of biblical programming to which I wish to refer. If the reading of the King James Version leaves only an impression of enjoyment -- without understanding -- the obvious way to overcome this lack is to use modern translations or paraphrases. Both of these have been used in broadcasting.

Despite the considerable help which the modern translations and paraphrases give, there remains need for comment. No translator can alter the fact that the things written about in the Bible are things that happened a long time ago. Therefore, background information is needed. For this reason the most valuable radio programs have been Bible reading with *comment*, and they form a regular part of BBC transmissions.

### THE DRAMA FORMAT

Dramatized incidents from the Bible have long been an accepted part of broadcasting schedules. For a matter of years the BBC has used such dramatic interludes in its school programming. It is thought that, for a group of children, the interest can be more effectively held if the incident from the Bible is dramatized rather than merely described.... The only questions are whether these dramatized incidents really penetrate and how long their message is retained. This entire area of questioning needs to be further investigated. It is all too easy to enjoy a piece of dramatic writing without coming to grips with its meaning.

Television faces this truth in an acute way. As far as details are concerned, there is no doubt about the impression left by television. When the BBC televised "A Life of Christ," children remembered the very appearance and dress of those taking part. The question still to be answered, however, is how much they understood the real meaning.

Both radio and television still have to face the issue as to whether they intend merely to have "good programs" or whether they intend to convey the full Bible message. It may be possible to do both -- but, certainly, not every good program and not every popular program convey that full message. Several simple methods have been used by different stations, especially in the United States. There, some time ago, great stress was placed on the short television program that showed the family at worship. However, this did not concentrate so much on conveying the full biblical message as on putting it into a setting....

The various Bible Societies have not yet decided to enter -- to any great extent -- the field of radio and television. But they have shown great interest, and the American Bible Society, at least, has sponsored a series of programs on Bible reading in the home. In the main, the Bible Societies have a problem which may include broadcasting -- but which certainly includes other activities as well. The purpose of my study now is to explore that wider field. It is to find out how the Bible is being *used*, particularly in the various churches....

### USE OF RADIO IN GENERAL STUDY

For example, there must be at least two hundred congregations selected for the United States -- probably an equal number for Germany. In Britain the study has been progressing with the help of radio. In Scotland it was explained and elaborated upon during a radio program; this was followed by a request to a score of congregations for study co-operation. These churches have since responded with information on their use of the Bible, and a picture of the Scottish scene is taking shape. Further radio programs have presented the sundry answers.... This routine has the added effect that -- if the selected churches do not represent all the churches of any given area -- protest or comment comes from those not represented, and the picture can then be corrected.

To date, the study seems to be yielding interesting results, although not all of them are encouraging. There is evidence, here and there, of creative Bible study which is changing the life of the congregations, even of surrounding neighborhoods. There is evidence of a great deal of very bad Bible study going on, but a great concern to make it *better* Bible study.

*NOTE: The Rev. Mr. Robertson -- with headquarters in Geneva, Switzerland -- is the study secretary for the United Bible Society.*





# MARIAN ANDERSON

## *"Ambassador Extraordinary"*

"I think that if you have the kind of religion that it was meant for you to have, you'll double your joy."

This is the personal testimony of America's most successful "cultural export" during recent years -- Miss Marian Anderson. The famous contralto made the above observation over the *Voice of Christian Brotherhood*, Radio Station DYSR, in Dumaguete City -- the only radio interview she granted during her visit to the Philippines, where DYSR functions under the Philippine Federation of Christian Churches. Miss Anderson's manager explained that she had consented to the interview "because you are from the church." (She herself is a staunch Baptist.)

In the DYSR interview, Miss Anderson confessed that she had no illusions about being a "glamor queen." Her wardrobe was inconspicuous, in excellent taste. She had no speeches to give and apparently no axes to grind. Her concerts were packed. Tickets were scarce a month in advance. Standees were almost as many as those who had seats. Newspapers reported her every comment.

Meantime, the explanation for Miss Anderson's winning personality did not lie in her press interviews, her appearance, her singing or her intelligence. Where then? She said several things to the DYSR listening audience that made it quite plain that her attraction springs from her soul, from her spiritual depth.

### A Message for Everybody!

She was asked, for instance, what one thing she would say if it were possible for her to speak to all of the more than twenty-three million people of the Philippines at one time. Her answer went straight to the heart:

"When we consider the state of the world today, the fear that most people have of *something*, I would have them turn to the Bible, turn to God, because I think there you can have an understanding and you can get a peace that you cannot get in any other way. If you believe enough -- and if there are enough people who *do* believe -- I think some of the things that one is now frightened over will roll away. You will find a great happiness underneath."

When one who moves in the entertainment world gives such a ringing Christian testimony, the logical next question for the interviewer is: "Miss Anderson, do you find it difficult to live -- in the professional world of artists, musicians

and music patrons, even dilettantes -- a life which is consistent with the standards of conduct imposed by your religion?"

Her answer bespeaks the simplicity and the strength of her faith: "No, I don't find it difficult at all. As a matter of fact, I think the way some people used to *preach* religion, and some people tried to live it, they felt that they had to make it as unattractive as possible. Maybe 'unattractive' is not the right word to use, but I think that you must have seen people like that -- who feel that, if you are religiously inclined at all, you are not supposed to enjoy life. That is not what religion means to me."

### Upward Struggle

When asked if she felt that obstacles had been put in her way due to her race, she said:

"When you say put in one's way, it gives a feeling that someone deliberately put it there -- for you particularly. There are conditions which have made it, in some instances, a little bit difficult to acquire the kind of thing that you would like without a maximum of effort -- extra 'doing', if you know what I mean -- and some of these have sometimes pressed."

Modest about admitting her own part in the upward struggle of the Negro in America, she did confess that "there are some avenues of study open to young singers today that were not open at the time Roland Hayes came along, or when I started."

DYSR listeners were not surprised that the Negro spiritual is her favorite type of song. She said: "The negro spiritual is born out of the hearts of people who were very oppressed at that moment and who cried to God for deliverance -- for some way to know that He was 'still there'."

Miss Anderson's favorite spiritual she described as "all-embracing" -- *He's Got the Whole World in His Hands*. And she continued:

"I like it because it speaks of the moon and the stars, the wind and the rain. It speaks of the gambling man, the lying man, the crap-shooting man, and of the little baby. And, you know, it speaks also of my brother, your brother, my sister and your sister. It says He has everybody in His hands -- He has the whole world in His hands."

REUBEN GUMS  
Manila Representative  
Station DYSR



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# ILLUSTRATIVE SCRIPT

by Heinz Fluege

*"Lazarus, Arise!" was broadcast over the West German Radio as one of a series of biblical dramas on the program IN THE EVENING. It was translated from the original German by Edith von Firks of the Radio, Visual Education and Mass Communications Committee (RAVEMCCO) of the National Council of Churches, U.S.A.*

## CAST:

Reporter  
Village Councilor  
Martha  
Mary  
Lazarus

# "LAZARUS, ARISE!"

SOUND: KNOCKING, AND OPENING OF DOOR

REPORTER: Tell me, Sir, are you one of the village councilors here in Bethany?

COUNCILOR: Indeed! But what is your business? Do you want, by any chance, to....?

REPORTER: (INTERRUPTING) The authorities in Jerusalem have entrusted me with an extraordinary mission, Sir. I am to inquire -- inconspicuously, of course -- concerning the recent unusual events here in your village -- in the house of a certain Lazarus. Could you take me there?

COUNCILOR: Ah, this has already become known in Jerusalem? Frankly, just as far as we councilors here are concerned -- it would make things a great deal easier if the Jerusalem authorities would take as little notice of these happenings as possible. Publicity just adds to our difficulties.

REPORTER: But really -- if what they say is true -- that a man in this village actually died and was brought back to life -- certainly you can see the possible consequences. Why, we'd be forced to change our entire concept of life and death, Councilor. I don't say that I'd welcome such a change, but ....

COUNCILOR: Believe me, Friend, such events as these are soon forgotten. I'm an old man. I haven't the vaguest notion that anything will be changed. You are just wasting your time. However, if the Jerusalem authorities insist, I'll take you to the house of this Lazarus. You could find it by yourself, of course. People are standing in front of it the whole day -- hoping to catch a glimpse of someone inside.

REPORTER: No doubt! The man is like the old heroes, isn't he? The ones who visited the underworld and came back to tell about it. Tell me, has he let anyone see him?

COUNCILOR: No. We can only hear him once in a while -- apparently dragging around from room to room. Not even I have been allowed to talk with him. Those two sisters are guarding him like a precious secret. If you have come here with any idea of getting to Lazarus -- Man, you might as well go back to Jerusalem.

REPORTER: How about my talking to the sisters, then? Will they see me? And what kind of women are they, incidentally?

COUNCILOR: Oh -- fairly ordinary looking. Not married. I understand that the older one -- name of Martha -- does most of the house and garden work. Looks pretty careworn, as a result.

REPORTER: Lazarus -- what about him?

COUNCILOR: Guess you'd say he's fairly ordinary, too. A merchant. A modest man. It's Mary, the younger sister, who sometimes helps him at his shop. Most people think she doesn't work half as hard as her sister. She's sort of a dreamer, I guess.

REPORTER: I see. Anyhow, no matter what they are like, Councilor, will you introduce me to those sisters? And, say -- another thought -- what about the most important person of all? I mean the one who brought Lazarus back to life -- Jesus -- of Nazareth.

COUNCILOR: No sense in trying to locate him, my Friend. His disciples are guarding him just the way Martha and Mary are looking after Lazarus. That's all right with us here in Bethany. You might as well know that we'd be extremely pleased if he would spare us from any more "wonders." You have no idea how much trouble it causes when somebody in your village is brought back to life -- after everybody in the place believed he was dead. Let the dead stay dead, I say. Of course, I appreciate the marvels of healing --



like that blind man in Jerusalem. But bringing people back from the grave -- that's another matter. Seems to me God is taking a lot for granted about our wishes.

REPORTER: Surely nothing like this Lazarus affair has ever happened before. Small wonder that people in Jerusalem are skeptical about it -- and about the Nazareth "miracle man." Especially our municipal officials.

COUNCILOR: Couldn't we persuade the officials to forget all about it?

REPORTER: Hardly. But I don't think you need to worry too much. In a way, of course, I'm here under official assignment -- but I'm personally interested in the case, too. Tell me -- you are a man of experience -- what's your opinion? How would you yourself feel if you were to be brought back to life after several days in the grave?

COUNCILOR: God preserve me from that!

REPORTER: That's exactly my feeling. And one reason I wish I could talk to Lazarus.

COUNCILOR: You won't learn a thing. Lazarus refuses to open his mouth.

REPORTER: Let's try the two sisters, then.

MUSIC: BRIEF BRIDGE FADING TO VOICES

REPORTER: May I ask you a few questions about your brother Lazarus? I am personally interested -- but I should tell you also that I have been commissioned by the Jerusalem officials to see you.

MARTHA: That's not surprising! But let me ask you -- have you any idea what it is like -- to be pestered by people day and night? All sorts of people, asking all sorts of questions.

REPORTER: I promise you -- I'll be brief. If I am not mistaken, you and your recently deceased -- forgive me, I mean your newly arisen brother -- own a small shop here in Bethany? And also that you, with the help of your sister Mary, have kept up this house?

MARTHA: I wouldn't exactly call it *help*. When you come right down to it, I have to do most of the household work by myself. Mary is more concerned with outside things -- religious things.

REPORTER: Indeed! That explains the friendship with Jesus of Nazareth, no doubt.

MARTHA: Yes. This has been a home for Jesus.

SOUND: STEPS APPROACHING, WITH VOICE MOVING ON MIKE

MARY: My sister Martha is right, Sir. Our home has been Jesus' home. He and his

disciples have often visited us. And Lazarus and I have been much moved by his preaching.

MARTHA: Of course, whenever people dropped in to hear his words, it was up to me to cook for the entire company.

MARY: Don't forget, dear Martha, how Jesus told you not to be so disturbed over domestic affairs. How he said there were more important things.

MARTHA: That's right, I suppose. But *somebody* must do the housework, Mary. We can't have everybody singing and praying and reading the Bible.

MARY: Oh, Martha!

MARTHA: And who took care of Lazarus before his death? Long before you even noticed how seriously ill he was I was looking after him. It wasn't easy. He suffered terribly. And the whole burden was mine. The nights were the worst. See how old I look -- and worn out. And the gray hair --

MARY: Martha, to talk like this in front of a guest!

REPORTER: Be at ease, Friends. You have been through a trying experience. Now, however, you have the comfort of your brother's return to life. Perhaps, Mary, you will be kind enough to tell me what you think of it all.

MARY: You probably won't believe me, Sir -- but during Lazarus' entire illness I somehow had the feeling that he really wouldn't die. Martha often criticized me for this -- as if I were indifferent, didn't care -- but ...

MARTHA: Well, I still can't forget that you neglected the sick, Mary. Seems to me you have always acted as though you loved God so much that you couldn't be bothered with people. And I don't think that's the way God wants it.

REPORTER: Perhaps, Mary, all the time you were counting on the help of your brother's friend, Jesus of Nazareth.

MARY: Perhaps. I know that when we realized Lazarus was going to die we sent word to Jesus. We asked him to come to Bethany at once. I was sure he would be able to cure my brother -- just as he has done for so many others. What we didn't understand was why he didn't come immediately.

MARTHA: Certainly Lazarus was unhappy about the delay. He kept asking if we had not heard from Jesus -- at least a message of some kind. But as the days passed, he finally stopped asking. He would just look up every time a door was opened -- and I knew he was thinking it would be Jesus. It went on



like that as long as he was conscious. Myself, I don't even now understand why Jesus failed to come. If he had, Lazarus never would have died -- and we would not have had all this confusion after his burial.

MARY: I'm not sure -- but I think I know why Jesus let things happen the way they did. I think he wanted to let us see God's glory -- and power. That God is even able to conquer death.

MARTHA: There you go again -- thinking more about God than you do about people. As far as I am concerned, I think it was cruel that Lazarus had to be so sick in the first place -- and go through the torture of death, just so Jesus could bring him back to life.

REPORTER: Are you sure that Jesus' delay in coming was deliberate?

MARTHA: Ask his disciples.

REPORTER: That I intend to do.

MARTHA: You should. Even they were amazed.

REPORTER: Of course, it would be most helpful to hear from Lazarus himself.

MARTHA: You won't get him to say a word.

REPORTER: I'd like to try.

MARTHA: You won't have a chance. Meantime, excuse me, please. Mary can help you more than I. She's had more free time to think things over. Right now I have work to do.

REPORTER: Do you really mean I can't see ...

MARY: Please, Sir, I'll answer anything -- if only you'll spare my brother. And there is so much I can tell you about Jesus, if you'd like me to.

REPORTER: Jesus? Is he here?

MARY: Oh, yes. Not in person, that is -- but, to me, he is always here.

REPORTER: Strange! Naturally, I know you want to avoid publicity -- but the public has a right to know of this amazing experience of your brother. Don't you think so? After all, it concerns *life* and *death*. And life and death concern all of us. If Lazarus really ....

MARY: How can you doubt it?

REPORTER: I don't. I have been convinced. But, there are some ....

MARY: You mean you *believe*? Because, if you don't have faith, you can't possibly understand -- let alone believe.

REPORTER: That's the point, Mary. You can be the one to help people understand --

by letting me tell them what happened and what you think about it. You were there, weren't you, when Lazarus was brought back to life?

MARY: Yes. Jesus asked Martha and me to take him to the grave.

REPORTER: Did you have any idea of what this Jesus intended to do? Did you ask him to do it?

MARY: It is said: *Thou shalt not try thy God.*

REPORTER: Did you notice anything unusual about Jesus the day this happened?

MARY: (SMILING) My Friend, our Jesus is always "unusual." But when he was with us at Lazarus' grave, I couldn't help realizing how terrible his grief was. And I had the feeling that our reproaches for his delay in coming to us were painful to him.

REPORTER: You mean you *actually* reproached him?

MARY: Well, in our great grief we were weeping when we met him. Martha had gone on ahead of me, and she told him that if he had been with us Lazarus would not have died. And when I followed, I told him the same thing. It was the first time I ever saw Jesus himself cry.

REPORTER: But if he knew that he could bring Lazarus back to you, why did he weep?

MARY: Sir, you question too much.

REPORTER: I'm sorry. But, you see, I have so much to learn. All my training has been in science. I have never known this remarkable teacher of yours. But I am certain that in the future I shall make an effort to know him. I have thought a great deal about such things as birth -- and death. We are here in this world -- then, suddenly, we aren't here. Or, as with Lazarus -- he was gone -- and now he is with us again. How can we explain?

MARY: I am listening.

REPORTER: The way I see it is this: You and your sister were disappointed in your honored teacher, when he did not come to you at once. Out of your grief, you reproached him. Of course, you knew nothing of what lay behind the delay. You saw only his tears. I think they were the tears of compassion -- compassion for all who are troubled by the riddle of death. Yet that first meeting with you was not the time for him to explain what he was going to do. He didn't refer to what he planned to do, did he?

MARY: Only that he told Martha our brother would rise again from the grave. Of



course, we thought he was talking of the resurrection of the last day. But we took him to Lazarus' grave. It was closed by a big stone, in front of it. Then Jesus ordered the removal of the stone.

REPORTER: And then?

MARY: We were frightened when he said that. And Martha -- you have seen how outspoken she is -- reminded him that Lazarus had been dead and in the grave for all of four days. We knew how much Jesus loved Lazarus. But it did seem strange that he would want to look upon him after all that time buried. I remember he said to us once: "Let the dead bury their dead." Some of the disciples were a little doubtful, too. They said not to open the grave. But Jesus told us that, if we believed, we would see the glory of the Lord.

REPORTER: I don't want to torture you, Mary -- but just one more question. Did the body of your brother show any physical signs of his long time in the grave?

MARY: Do you think I was able to *look*, Sir? Of course, you -- with your scientific curiosity ....

REPORTER: No. I, too, would have turned away. I am afraid of death -- and the dead. I find nothing sublime in it -- only the loss of those we love. How is it possible that, once dead -- oh, I can't find words for it. Tell me ....

MARY: Well, first Jesus prayed -- quietly, as one does at a grave. And then he called out loudly: "Lazarus, Lazarus, come forth!" His voice was so unnatural -- almost as if he were actually demented.

REPORTER: And when this -- this "madman" called out like that ...

MARY: Lazarus appeared.

REPORTER: And then ....

MARY: Martha screamed. Everybody drew back. When I had the courage to look, I saw my brother staggering toward us -- still wrapped as when we had buried him. Martha and I almost ran away. But Jesus calmed us -- and told us to remove the grave clothes and take Lazarus home. It was ....

MARTHA: (OFF MIKE) Mary! Mary! Come here!

REPORTER: I'll go with you, Mary.

SOUND: STEPS MOVING TOWARD VOICE

MARTHA: You still here, Sir?

REPORTER: A question, Martha. Were you glad to have your brother home again?

MARTHA: Yes, yes! Yet it's not easy to live with someone who was once dead. Lazarus is so quiet. He hasn't said ....

MARY: (INTERRUPTING) Not a single word.

MARTHA: We really don't know whether he's glad to be back with us or not. He *knows* so much more than we do. And he is watching -- watching us all the time. It frightens us. We don't think that Lazarus will ever be normal and like us again. It is hard to bear. We don't know why Jesus did this to us.

MARY: Perhaps to ....

MARTHA: (INTERRUPTING) And all the people -- always at the door. Asking questions. And Lazarus just sits -- says nothing.

REPORTER: I wonder if ...

MARTHA: No, no more! You must go now. Leave us to our distress. (WEEPING SOFTLY) I hear someone speaking -- in the room where my brother is, I must see ....

SOUND: STEPS RUSHING OFF MIKE

REPORTER: Mary, this moves me more than I can say. Let me stay longer.

MARY: You ask too much, Sir. Faith -- faith of itself is a miracle. We must have faith. See that man, there by the door. Simon Peter. He can tell you about faith. The one who walked on the waters of the lake -- to Jesus.

REPORTER! He couldn't have!

MARY: Just as surely as Lazarus came back from the grave. Simon simply got out of his boat and ....

REPORTER: Call him in. I must talk to him.

MARY: (CALLING OFF MIKE): Simon -- Simon Peter! A man here -- to talk to you.

SIMON: (MOVING ON MIKE) To talk to me! To -- well, Sir, you are the scholar from Jerusalem. That I know. No reason for questioning me. I'll answer nothing. I'm only a fisherman -- no dealings with city men.

REPORTER: Not an ordinary fisherman, I'd say. They tell me you once walked across the water. Something about faith....

SIMON: No point in talking about it. Faith! Might call me the man who would have sunk right back into the water -- if I hadn't been held up by someone else.

REPORTER: No matter what you say -- it's something people should know about. But -- I really want to ask you about Lazarus. Certainly, he will die again someday, won't he?

SIMON: Certainly.



REPORTER: Do you approve of all this -- the prolonging of his certain death by this recent amazing return from death?

SIMON: Just rising from the grave, Sir -- that one event -- that isn't the whole story, you know. What about the struggle Lazarus is going through now? It's not easy for him. To have been dead -- and now to be alive again. There are those who will say we should do away with the one who brought this to pass.

REPORTER: Jesus -- the Man of Nazareth. Yes, I foresee such a reaction. Of course, in my position as a Jerusalem official I'm not supposed to think much of this man either, Simon. But I do. Yet people will condemn him to death for the very fact that he has conquered death.

SIMON: That's no news to me, Sir. Nor to Jesus. I've heard it from his own lips.

REPORTER: I keep wondering about Lazarus -- how he feels about all this. Having been dead -- and now facing the thought that eventually he will have to die all over again.

SIMON: Oh, he won't have to go through it all again, Sir. Death now will be quite different. You see, if Jesus is killed because he conquered death, that means he, too, will come again -- and that there will be a new heaven and a new earth -- and we need have no more fear of death.

REPORTER: These are beautiful words of yours, Simon -- but mere words, I fear.

SIMON: Words that even now are on the way to becoming true, Sir. Lazarus was brought back to life, wasn't he? A first step in showing us what God has in mind for everybody. God has honored Lazarus, just as he honored me -- in letting me walk across the water.

REPORTER: I am aware that Lazarus indeed lives. But I have not made up my mind as to where God comes into the picture.

SIMON: You certainly don't think Satan could bring people to life again? I don't see why it is so hard for you to accept this as God's plan, even though it may not all be clear to you.

REPORTER: I guess I'm just not the person to accept what I can't explain -- in so many words. To accept all this, I would need to be a new person ....

SIMON: That's just it. You need be another kind of man. But that means the old must die before the new can be born. Jesus told us that. Something like what happened to Lazarus -- except it wouldn't be physical like that....

REPORTER: No use, Simon. I'm not like you -- to just get out of a boat and start across the water. Guess I'm the sort of man who makes it hard for God to love us human beings.

SIMON: Sir, God doesn't look for weak opposition. He is equal to the strongest.

REPORTER: Even so, I still don't have my answer. Is Lazarus a new person now, do you think, Simon?

SIMON: I think -- I think -- what happened to Lazarus is more important than just "what happened to Lazarus." In one way it is meant for all of us. When God calls on us to "rise up" -- we shall. We don't have to be afraid any more -- to die, I mean.

SOUND: FOOTSTEPS OFF MIKE

MARTHA: (MOVING ON) Simon! Simon!

MARY: Listen, Simon, listen!

SIMON: Martha -- Mary -- what has happened?

MARY: Listen -- Lazarus is speaking ....

REPORTER: What is he saying?

SIMON: Speaking to you, Mary? To Martha?

MARY: No, no! To God. Oh, listen....

LAZARUS: (OFF MIKE) Who am I, my God, that you have brought me from the grave? For whose glory was it done? Long dead -- I was as if dead, even before actual death sealed my prayerless lips. Long had a stone covered the grave of my heart. But you have opened my lips. You have rolled away the stone. Where there was no life, you have given it. You have wrought a miracle, where no miracle was thought possible ....

REPORTER: (WHISPERING) .... where no miracle was thought possible ....

LAZARUS: Through me comes the voice of all those in fear. I speak as one who has been dead -- and now lives. I speak for the living. I speak for the dead. For though a man dies -- if he believes in you, he shall live.

SIMON: (QUIETLY) Look -- the man from Jerusalem.

MARTHA: He is praying.

MARY: Be silent. He is weeping.

LAZARUS: (OFF MIKE) Though a man dies, if he believes in you, my God, he shall indeed live .... If he believes in you, he shall live ....

MUSIC: UP TO TRIUMPHANT FINISH





(Left to right) DR. MARTIN NIEMOELLER (Germany), DR. YINKA OLUMIDE (Nigeria), with DR. CLAYTON GRISWOLD, at the 1957 WCCB Conference on Christian Broadcasting held in Frankfurt-on-Main.

## I Saw for Myself!

Clayton T. Griswold

Japanese, Koreans, people of Thailand, India, Lebanon, Jordan and Germany taught me more about religious broadcasting in three months last year than I had learned in any previous three years. And much more that was not new they helped to bring into sharper focus. I was able to sit where the non-Christians sit in relation to Christian broadcasting and communication in general, including preaching and conversation.

How should a Buddhist, for example, set about trying to convert you if he were to have any chance at all of securing and holding your attention? Should he criticize your customs, attack your beliefs, declare that he possessed all knowledge and that you were enveloped in ignorance? You and I would be annoyed. We would tune out in a hurry. But if he talked about making a happy home, or how to meet illness and pain, or business ethics, or what does Sputnik say about the future of the world's children, we might listen even after he began to apply Buddhist doctrine to these subjects ....

In Japan, where Christians secured for me separate conferences with four of the men most influential in Japanese broadcasting, I was shocked to hear these Shinto and Buddhist leaders say (in different ways) that "religious broadcasting did not seem to have much relationship to life." They were all interested in the kind of broadcasting that would encourage peace and goodwill. I replied that it was the constant effort of the Christian religious broadcasting groups to develop radio and television programs that are related to life and that *do* promote peace and goodwill.

In a radio station of Bangkok, I was drinking tea with a high official of the Thai government. He was a Buddhist who had been in New York at the United Nations. He told about the trouble they were having with religious broadcasting in Thailand. He said the Buddhist priests liked to preach sermons on the air but that their subjects were usually of little interest to the people, and

their vocabulary was so theological that listeners had difficulty in understanding them. The priests were such audience-killers that the various broadcasters were dismayed.

I asked if they were finding any solution to this problem and the official responded that they were. "We have been discovering a few of the younger priests who are smart and humble and also teachable." We are saying to them: 'Don't preach a sermon on the air. Just sit down in front of the microphone and talk to people about things that interest them. Naturally, Buddhist teachings will be implicit in the things you say -- and you can occasionally make an explicit reference to a religious tenet -- but communicate with people, don't preach at them or philosophize down to them'.....

Rome, of course, has distinguished antiquity and enormous vitality. But it impressed me last summer as the site of the most powerful religious broadcasting station in the world -- *Vatican Radio Station HVJ*, established in 1931 by Pope Pius XI, has been strengthened recently by Pius XII through the generosity of Roman Catholics in many lands.

Whereas the largest American commercial stations use 50,000-watt transmitters, *Vatican Radio* has a 120,000-watt transmitter and a 100,000-watt short wave transmitter. Soon five more 100,000-watt transmitters are to be added. HVJ broadcasts news as well as religious, cultural and educational subjects an average of 12 hours daily in 28 languages, to all parts of the world. The last Christmas and Easter programs were relayed by 29 national networks. Twenty Jesuits and a technical staff of 50 devote their full time -- and many laymen and priests give part time -- to broadcasting "to our spiritually undernourished world."

*Vatican Radio's* proud boast is that it has "as many studios as there are rooms in the papal palace." These studios are located in the former summer residence of Leo XIII, in the Vatican Gardens adjoining the 1,100-year-old Leonine Tower which has walls 12 feet thick. Within the tower is a chapel dedicated to the Archangel Gabriel -- "heavenly patron of radio and all other telecommunications." On the top of the tower is an FM radio antenna.

Being developed is a new transmitter site of 200 acres, located 16 miles from Vatican City. Already installed are the 120,000-watt and the 100,000-watt transmitters. Nearing completion are 21 curtain directional antennas covering 360 degrees. HVJ is moving toward its 1931 goal of broadcasting "to every human creature."....

\* \* \* \*

NOTE: The preceding excerpts are from articles written by Dr. Griswold for the pastoral weekly, *Monday Morning*, published in Philadelphia, upon his return from a 1957 trip that took him to major Christian broadcasting areas around the world. His comments on such stations as HLKY in Korea and DYSR in the Philippines are not included since most of our readers are already well informed concerning these projects. Formerly director of the Department of Radio and Television of the Presbyterian Church U.S.A., Dr. Griswold is now with the Foreign Board of the Church, as managing editor in its Division of Publications and Fine Arts.



# "Life to the Years"

Excerpts from  
Survey of the  
Radio Series

EVERETT L. PERRY

*Life to the Years* is of five-minute duration, broadcast five days a week over Station WBVP in Beaver Falls (Pennsylvania) on 1230 kilocycles, and power of 250 watts. Downtown Pittsburgh is approximately fifteen miles south of the southern edge of Beaver County and about thirty miles south of Beaver Falls. Beaver County is part of metropolitan Pittsburgh. It has three rather distinct aspects: (1) highly industrialized valleys, dominated by the steel industry; (2) growing middle-class residential areas on the hills; and (3) a rural-urban fringe, with considerable residual farming areas.

*Life to the Years* is on the air at 8:35 A.M., immediately following a five-minute news broadcast. It is part of the *Valley Special*, a news and musical program designed to have a special appeal to the people of the Beaver Valley area. It has been on the air for more than three years.

The major part of the program is a talk written by Mrs. Harold Faust, whose husband was formerly pastor of the First Presbyterian Church of Beaver Falls. Each church in the presbytery is supposed to supply five readers, each of whom reads a script for one show in each of two weeks. The same church is supposed to supply readers no more than once each six months. No record is available of the number of churches which have participated in this project, but the number of individuals who have served is approximately two hundred and twenty.

## Simple Format Successful

During the three-year period the format of the program has remained quite uniform. The introductory musical theme is an instrumental arrangement of a so-called neutral secular selection with a melody designed to be inspirational in character. It was selected from the station's musical library as something which would appeal to and attract the non-church person, on the assumption that if the introduction were a hymn, sung by a choir or played on the organ, the non-church person would be more likely to turn it off. The theme music is followed by the guest speaker, whose reading of the script takes most, if not all, of the five-minute period. This is followed by a closing announcement indicating sponsorship.

The general format of the script is quite uniform. In all instances there is one idea, thought, story or illustration, called a "gimmick" or "hook," the purpose of which is to arouse an initial interest and lead into a particular spiritual message or appeal for the day. The variations on this "hook" often take up a major part of the time, however, leaving sometimes as little as one sentence, or one short paragraph, for the basic message of the script.

The interest-getting gimmicks are derived from a wide variety of experiences. An attempt to identify their appeals by social class resulted in a realization that there is a wide generality of interest in the majority, but that there is almost inevitably some emphasis on the kind of life experiences most familiar to the author. The interest-getting material is almost entirely, if not entirely, drawn from the following five sources:

## Sources of Subject Matter

1. *Outdoor Life* -- hunting, swimming, the farm -- provides one major source of illustrative material. One gets the feeling that the out-of-doors is appreciated, and that the author may have known personally what it was to swing on the barnyard gate as a child.
2. A second major source is that of *travel*, both by automobile and by plane.
3. A third source of illustration comes from *applied science* -- with an appeal to mechanical and technical interests.
4. A fourth type are illustrations drawn from *history, literature and anthropology*.
5. A fifth type is of experiences from the *home and the shop*.

The program thus utilizes interest-catching material from common experiences which is not of necessity directly related to the personal experience of the speaker or writer, and into which is integrated, near the end, a statement of some value of Christianity or of the Church. In the sense that the experiences and values as presented in the program are expressive of the experiences and values of the speaker, the program might be considered a Christianized *This I Believe*, which was its original purpose.

## Program Motivation

Thus the underlying motivation which is relied upon in *Life to the Years* is that Christianity will work. It will help you here and now. It implies an interest in achievement of the good life for the individual, the family, the community, the nation and the world.

For example, following discussion of "Your Future" (which involved consideration of planning, with reference to a highway which was obsolete before it was completed), the writer concluded:

Human beings can't predict the entire future, but we're able to predict a great many things. Estimates of traffic for years ahead are quite reli-



able. Yet, with all this help, the planners failed because they planned too small and too late. Let's not make this same mistake in life. Let's seek the help of God before making our plans and before the time of trouble. God promises that if we turn toward Him, we'll find Him.

The bridging over between the interest catcher and the message itself is found in the following, taken from "The Power in Wind":

We who live in this great day of wonders should certainly be willing to believe both in the power of the unseen wind and the power of Almighty God. Science has shown us how compressed air can drill through solid rock, stop great engines and power others. We have the proof of the power before us. Surely, we ought to be wise enough to live a life of belief, and to use the power given. Act on this fact now. The power of God is for your life. This power is the great safety brake on the locomotive of world affairs today. Know -- and share -- this truth.

Something of the function of religion in changing social attitudes is seen in the script, "Opening and Closing Doors." Starting with the electric eye controlled door, and then spending considerable time in discussion of fires and exits, the author concluded:

Prayer, in time of calm, can also teach us how to keep the door closed to the blaze of prejudice, hatred, jealousy and misunderstanding. Regular prayer and regular worship will help in the dangers as well as in the joys of life. Think of this as you go to your church and ask God to teach you about "opening and closing doors."

Both the broad and the narrower function of religion had emphasis in a script called "That Sunday Breakfast," which dealt with whether one should spend his time with a hot, leisurely breakfast, or go to church. The argument utilized was:

Don't think I'm trying to tell you that getting up and going to church will make a new person out of you. Don't think that I'm saying that you'll have everything going well getting off to church. In fact, it's often the opposite. Things may often go harder for you when you try to do the right thing, and when you make an effort to act constructively. But no matter what the conditions are, it's worth the effort for two good reasons. First, you know down deep in your heart that Sunday was made for rest, but also for worship, and by going to worship at the appointed time, you're doing the right thing. Then, too, your example as you enter the church casts a bigger vote for our American democracy and freedom than your vote at that late breakfast table.

## Let's Ask for BIG THINGS!

.... As we talk about "Today's Opportunity in Latin America," I want to pass on to you the testimony of one of God's greatest spiritual heroes. I refer to the eighty-five-year-old veteran Caleb. .... This fellow, at eighty-five years of age, had not lost his appetite for victory. He hadn't lost his forward look. He wasn't thinking about retiring. He wasn't thinking about going on some pension plan. He didn't take the attitude, "Well, I guess now I've made my contribution to the work of the Lord and can leave the responsibility to younger men. I can sort of take it easy if the Lord gives me a few more years.. No!... *as my strength was then, even so is my strength now.*

And then, this wonderful verse: *Now therefore, give me this mountain....* I want to ask you, does the courage, does the spirit, does the valor, and does the faith of Caleb permeate our hearts and permeate our lives here this morning? And what kind of prayer surges through your heart and my heart? What are we asking the Lord for? What are we requesting of Him for the future? Let's ask him for *mountains*, shall we?...

One thing I've noticed is that the natural tendency of any fire is to *go out* -- whether it's a fire in your fireplace or a great forest fire sweeping over vast areas of land. The natural tendency -- within a few hours or a few days or a few weeks -- is to die out, to become cold embers. And what is true of a fire in that sense is certainly true of any fire, any flame, any fervor, any passion that we might have in our hearts for the Lord. The natural tendency isn't for it to glow. The natural tendency is for it to die out. Usually we have some bellows beside the fireplace. When the fire starts to die out, we squeeze the bellows and it gets a new surge. We need the bellows of the Holy Spirit to breathe on us from above with old-time power. We need lots of fuel to keep the fire going -- the fuel of His Word.

We must use transistors.... We must set up stations for small, localized language groups.... We must purchase time on hundreds of local stations.... We must take advantage of every potential that a missionary-owned radio station affords.... But, through it all, we must realize there will be no victory, there'll be no triumph, there'll be no advance unless we recognize more fully than ever before that it is not by might, it's not by strength, it's not by transmitters, it's not by radio receivers -- it is by the Spirit and the power of God....

*Lord, give me this mountain.*

\* \* \* \*

NOTE: The above excerpts are from the keynote address of the REV. ROBERT SAVAGE given at the 1957 conference of the Panamerican Network, in Quito.



## ASIA .....

### ▲ NEW "HIT" DRAMA SERIES IN NEAR EAST

Enthusiastic praise greeted the first Christian family drama ever produced on *Radio Beirut*. Sponsored by the radio committee of the Near East Christian Council in Lebanon, the program was hailed for its professional quality and moral value, the Rev. Harold Fisher, committee chairman, reported. On the basis of letters, phone calls and the local press, he said, this series of twelve programs promises to be a "hit." Requests came in almost immediately from *Radio Jordan* for permission to carry the series. Iraq government broadcasters announced they wanted it, too; and from Africa, *Radio ELWA* in Monrovia (Liberia) announced it has scheduled the series.

In addition, the Syria-Lebanon film loan library in Beirut is working overtime, Mr. Fisher said, with some 400 filmstrips and 30 sound films in constant circulation. "The number of users has increased tremendously," he said, "and Greek Orthodox and Armenian Orthodox communities are regular borrowers."

The fact that television is coming to the Near East is of the greatest importance, the Rev. Edwin M. Luidens has declared. A TV station has just opened in Bagdad, another is scheduled for Beirut, and Cairo and Istanbul are expected to start work soon. To meet this new opportunity, RAVEMCCO is currently completing a study of American films suitable for overseas use on TV and is preparing program suggestions for inexpensive live TV productions.

*Religious Newsweekly*

## AUSTRALIA .....

### ▲ REACHING AUSTRALIA'S CHILDREN

The radio Sunday School is one of the ways in which there is an outreach made toward children in Australia with Christian teaching and fellowship. There are 325 children on the roll of one such school which was started ten years ago. This "Sunday" school actually takes place on Friday -- for on that day the radio station can make available ten minutes more than it could on Sunday.

The lesson goes out from Broken Hill, New South Wales. It reaches children who live at distances varying between thirty and four hundred miles. Material is sent beforehand so that children may follow the lesson and do the work called for. The lesson is actually taught to a class of fourteen pupils before the radio microphone...

The pupils who "listen in" are living in four different states of Australia. They represent all

denominations, including Roman Catholics. In their own homes the children join in the hymns and take part in the responsive reading. Once a year this Sunday School's own "birthday" is observed in the studio with a party, and to this the children from "out-back" try to come. The one present from the most distant point is allowed to blow out the candles. A central Christmas party is held also. One child traveled nearly eight hundred miles to be present for it.

Many appreciative letters are received from parents who value this connection with the Church for their children. They also value the service of the leader in relaying news of any children who may be in the hospital of the city where the studio is.

*World Christian Education*

## BRITISH ISLES .....

The first Christian religious service in the Arabic language ever to be broadcast in the BBC's *Arabic Service* (oldest and largest of the BBC's foreign language transmissions) was aired last Christmas from a London church. The service was broadcast on January 6, 1958 -- the date on which the various Eastern branches of the Christian Church celebrate the birth of Jesus Christ. The congregation in the church was made up of men, women and children, Arab by race and Christian by faith, who -- in this forty-five-minute live program -- were thus able to share their worship with friends and fellow Christians in the Middle East.

The Rev. Eric F.F. Bishop, who worked for many years with the Church Missionary Society in Jerusalem and was subsequently lecturer in Arabic at Glasgow University, officiated at the service. It was conducted entirely in Arabic and was interdenominational in character, so that Christians of all groups could unite in it.

The Christmas Service broadcast by the BBC was the fifth service in Arabic to be held at St. Margaret, Lothbury. These interdenominational services were initiated to fill the need of Arab Christians living in or near London who had no opportunity of attending religious services in their own language. The Rector of St. Margaret's, the Rev. A. John Drewett, readily agreed that they should be held in his church, with the Rev. Mr. Bishop officiating. They are now held regularly, on the last Sunday of every month, in the afternoon. The church itself is dedicated to St. Margaret of Antioch.

*BBC London Letter*

The Christian Broadcaster



# Information

## ▲ TOO MANY SERMONS!

The head of religious broadcasting for the BBC, Canon Roy McKay, declared at a conference of the Society for Education in London that the airing of too many sermons on television could be -- for the church and religion in general -- open to question. If we face the fact that there is often little enthusiasm for sermons in church, then we are forced to admit that the same is true where television sermons are concerned. At present, the BBC is experimenting with a variety of methods for the presentation of religious programs, according to Canon McKay. He also gave approximate statistics on the number of listeners currently tuning in to religious programs: Sunday morning service, *Main Program* -- 1,300,000; popular service, *Light Program* -- 4,250,000; *Half an Hour on Sunday* -- 3,500,000; *Rendezvous* -- 2,500,000; *Lift Up Your Hearts* -- 3,500,000.

\* \* \* \*

In the Scottish Kirk, the central place in the teaching and preaching of her Ministry is given to the "Word of God." In a remarkable way, during the month of January, we are being invited to contribute to the *Television, Home Service and Light Program* on the basis of this emphasis. One of the regular Bible exposition programs on Scottish *Home Service* over the last five or six years has been *The Word for Living* series. It will be fully utilized in January, when a small group of Christian men and women study together a passage of Scripture, subsequently trying to live by its truth for an agreed upon length of time, after which they report on their experiences.

Just as the *Word for Living* is the major contribution to the *Television Service*, so on the Sunday nights in January on Scottish *Home Service* the same program has pride of place. It will be led by the Rev. William A Smellie, minister of St. John's Kirk, Perth, together with a group of his parishioners. The portion of Scripture for their study consists of the Beatitudes, and the first two of these broadcasts will be heard by *Home Service* listeners south of the Border. For a number of years now, Mr. Smellie has had within his congregation in Perth a Bible-Study-Action group who, in their own way, have carried through some first-class laymen's work. It is these men and women -- again drawn from varied backgrounds and occupations -- who, with their minister, will tell how God's Word indeed becomes a Word for Living when applied directly to everyday problems.

Scotland's third contribution to British broadcasting in January consists of the People's

Services on the *Light Program*, which are to be taken by the Rev. Dr. William Barclay of Trinity College, Glasgow, who has an international reputation for presenting the Bible and what it means in a scholarly yet completely understandable way. Dr. Barclay's People's Services are based upon the Gospels themselves -- on the theme "The Things Jesus Did."

The midweek talks space is entitled "New Look for *Tell Scotland*." There have been many developments in this *Tell Scotland* Movement over the past two months, particularly as a result of Scottish Kirk Week. In this talks series, leaders in the Movement -- the Rev. W. A. Smellie, Dr. Robert Machie, the Revs. Tom Allan and Ian MacTaggart -- will tell both how these developments have come about and what they will mean for the future of Evangelism in Scotland.

THE REV. RONALD FALCONER

## EUROPE..... Germany

"Radio, with its sense of intimacy, is a natural channel for the presentation of Christ's Word and the message of His Church," said Bishop D. Martin Haug in his keynote speech at the opening of the annual conference on evangelical broadcasting which was held in Stuttgart recently. "The big radio task of the Church," he continued, "is to bring the people of the world back to the Living God." These statements of the Bishop were made before directors of church radio programs, regional reporters and radio/television leaders of the area.

Dr. Claus Westermann discussed the "radio congregation" as such (see page 11). The Rev. Robert Geisendoerfer (Muenchen) presented a report on the status of evangelical radio work today, expressing the opinion that -- considering the great potentials of radio -- it is regrettable how often broadcasting projects are carried out "with the left hand," so to speak.

Dr. Heinz Schwitzke, head of the drama department of *North German Radio*, emphasized the need for the Church to take the offensive. He deplored the apparent false security of theological narrowness and the frequent lack of tolerance. Bishop Julius Bender accused today's preachers of lacking the courage to present the Gospel with the moving simplicity and the massiveness of the Bible. "We should proclaim a strong God," said Bishop Bender, "a God who hears us when we call upon Him."



# PROGRAMMING

## ▲ CHURCHES TAPE RECORDING SERVICES

Wurttemberg church congregations in increasing numbers are making tape recordings of their various worship services, with the purpose of "taking the church" to the elderly and the bed-ridden. For example, the Marien Church in Reutlingen regularly tapes its services on alternate Sundays. In a district near Heilbronn the tape and playback are made available to mothers who are kept at home because of small children. The enthusiasm with which this project is received is evidenced in the fact that, in some locations, the offering of the "tape recording congregation" is more than that of the in-church collection.

A European Conference came to this very timely conclusion: *"In the future broadcasters should be selected for their suitability and adaptability in the use of radio rather than on the basis of their past or present church rank."* We call that clear thinking!

## ..... Netherlands

As the reader knows, broadcasting in the Netherlands is in the hands of private corporations. Each of these does special programming for the sick.... And though they are programs for the sick, they are certainly not "sickly programs." It is obvious that the two great Christian broadcasting corporations -- KRO (Roman Catholic) and NCRV (Orthodox Protestant) -- see in this field a very special task when it comes to communicating the message of the Gospel.

Such communicating irrefutably means the sharing of the glow of the Christian Gospel in all our working for and with the ill, even though there may be no direct "religious" approach. This is why both the KRO and the NCRV are extremely meticulous in their programming for the sick. VPRO (the liberal Protestant) has too little broadcasting time to make possible more than one talk each week angled directly for the stay-at-home or hospital patient.

The NCRV program is called *Onder de Hoogtezon*. (A *hoogtezon* is an apparatus that produces artificial sunlight. The literal translation of the word is *sun from the heights or sun from above*.) Five times a fortnight (9:00 - 9:30 A.M.) a program is aired. Opening program of each week always includes a six- to seven-minute personal talk, followed by music. Said music may be semi-classical rather than church music or a hymn. Other program presentations throughout the fortnight may be special church newscasts, lectures on flowers, birds and art; a course in "manual labor" and music broadcast from the various hospitals. Interviews are not forgotten. Popular broadcasters, authors and scientists are thus presented. There is a monthly program for sick children, as well as one for the elderly.

## ..... Sweden

### ▲ WCCB REGIONAL CONFERENCE IN MAY

A European regional conference of the World Committee for Christian Broadcasting is scheduled for Stockholm, May 29 to June 2, 1958. Several pertinent religious radio/television topics will be under discussion: *Problems of Church Service Broadcasting -- Radio Dissemination of the Bible -- The Function of Church Music on the Air -- The Pastor as a Broadcaster -- Listener Response to Christian Programs -- The Role of Radio in Building Church Congregations*. Conference plans include the broadcasting of a worship service from the famous university town of Uppsala. This will be beamed to all European countries via the channels of Eurovision.

### ▲ "HOME EVANGELIZATION YEAR"

IBRA-Radio in Stockholm, which broadcasts over Radio Africa (Tangier), has declared the year 1958 as "Home Evangelization Year." It is encouraging European listeners to invite friends and neighbors to their homes for shared listening, followed by a discussion of questions presented on the various programs. IBRA-Radio currently broadcasts on three short wave bands, with programs in seventeen different languages.

## NORTH AMERICA .... U. S. A.

The Erie (Pennsylvania) Presbyterian Church of the Covenant and the Erie Council of Churches are cooperating in the production of a new television series, *Chalk It Up*.

The Erie show will feature local talent chosen for TV personality appeal and for knowledge of the Bible and of Christian faith and life. The program was created by a Chicago TV actor, Don Ward, now studying for the Congregational ministry at Chicago Theological Seminary.

The particular "gimmick" of this series is an object of biblical significance or meaning in the



Studio Scene During "Chalk It Up" Preliminaries

# PROGRAMMING

history of thought of Christianity, described line by line, for the panel to draw. Panelists then guess what the object is and discuss its meaning.

In Erie, the program is written by the Rev. William C. Langston, assistant pastor, Presbyterian Church of the Covenant. Couplets written by the Rev. Marion C. Floyd, former Peoria (Illinois) TV producer, are used in some instances to furnish additional clues to the objects. WICU-TV Program Manager, Bruce Flaherty (a Methodist layman), has expressed enthusiastic support of the series. Bob Kalomeer, WICU staff, has been named by Flaherty as director of the new series. Don Tutt, one of WICU's leading announcers, will assist.

The Radio and TV Committee of the Erie Council of Churches (headed by Ernest E. Bedell, minister of music at the Church of the Covenant) has been established to assist in screening and producing Protestant broadcasts in the Erie area. The public relations department of the Council (headed by Cole Mallery, a Lutheran layman) has initiated an active publicity campaign for the series, which is beamed to the non-churched and to the un-churched family unit.



"Chalk It Up" Emcee, JOHN LUCKMAN, and Writer BILL LANGSTON confer on object to be used later.

\* \* \* \*

A special hour-long *March of Medicine* television report on the services American doctors perform in the far corners of the world -- as men of medicine and as unofficial ambassadors of U.S. goodwill -- was televised in compatible color at 10:00 P.M., January 23, over the NBC-TV network. Titled "M.D. International," this latest in the prize-winning *March of Medicine* series is the result of a 34,000-mile film expedition whose chief mission is to tell Americans of the dual roles of U.S. doctors who have chosen to practice at the "bedside of the world." The program was inspired by President Eisenhower's appeal for people-to-people activities in all professions and walks of life as a key way to further international understanding.

January-March 1958

Sponsored by Smith Kline and French Laboratories, in cooperation with the American Medical Association, a seven-man *March of Medicine* crew set out last summer to film American doctors at work in such places as Korea, Hong Kong, Sarawak, Burma, Nepal, Lebanon, Ethiopia and India. After eighty-one days and every kind of transportation -- from turbojet airliners to Tibetan ponies -- the "M.D. International" crew returned with these heart-warming reports on doctors who serve the sick on alien shores.

*March of Medicine* was the first medical TV documentary series to win an Albert Lasker Award for medical journalism. "Monganga" -- the story of an American missionary in the Belgian Congo -- which was aired twice over NBC-TV in 1956-57, has received several awards, including a Silver Reel. "M.D. International" already is being mentioned for 1958 honors.

## ▲ CHURCH STATION IN PASADENA POPULAR

Radio Station KPPC in Pasadena (California) is owned by the Pasadena Presbyterian Church. It has been on the air since 1924 as a public service to Southern California -- with outstanding programs of a religious and classical nature. Each Sunday morning the church service is broadcast from the sanctuary. Dr. Irvin Lewis, professor of speech at the Pasadena Junior College, acts as church service narrator, with explanations and descriptions which bring to the listeners the spirit of the service, helping them to feel that they are actually in the sanctuary.

## ▲ "LOOK UP AND LIVE" RECEIVES CITATION

At the "Sylvania Award" dinner in the Hotel Plaza, New York, on January 16, the following citation was given to *Look Up and Live*:

"In the field of religious programming the judges were happy to find that, although the number of programs is not large, the talent and ingenuity shown in the confection and the presentation was indeed noteworthy.... The best of them don't try to shove religion down our throats or preach to us.... The use of drama (including new and experimental techniques of drama which have proved extremely effective), the use of folk music, of depth, the choice of subject material and the outstanding handling of such subject material were all noted as the judges decided to give the "Sylvania Award" for the outstanding religious series to *Look Up and Live*."

The award was graciously received on behalf of CBS and the three cooperating faith groups by Miss Pamela Illott, CBS director of religious broadcasts. The BFC staff feels that the current Protestant segment of LUAL is offering the most creative religious TV programming being done anywhere. It is made possible by the close teamwork between Miss Illott's department on the one hand, the Youth Committee on LUAL (headed by Alva Cox, director of audio-visual broadcast education for the National Council) and John Gunn and staff in BFC's Program Department (headed by Ben Wilbur).

BFC News



# PROGRAMMING

DR. RALPH W. SOCKMAN (left), with the REV. W. BURTON MARTIN. The plaque reads: "Upon nomination of the Council of Churches of the National Capital Area, the World Committee for Christian Broadcasting presents this award to Dr. Ralph W. Sockman in recognition of his distinguished contribution to religious broadcasting."



## ▲ AWARD LUNCHEON IN WASHINGTON

At a broadcasting awards luncheon given late last year by the Department of Radio and Television of the Council of Churches of the National Capital, a plaque was presented to Dr. Ralph W. Sockman, long-time preacher for *National Radio Pulpit* on the NBC network and pastor of Christ Church (Methodist) in New York City. Presentation was made by the Rev. W. Burton Martin of the World Committee for Christian Broadcasting.

Other award recipients were 26 volunteers of the Washington, D.C., area who were responsible for major program production work during 1957, and 12 radio and television stations that had presented broadcasts sponsored or co-sponsored by the Council of Churches. Also formally recognized was a leading local layman who had contributed substantially to the work of the Radio and Television Department.

The luncheon was held at the Sheraton-Park Hotel, with Mrs. Dwight D. Eisenhower as honorary chairman. It was under the direction of Dr. Theodore Palmquist and Miss Ella Harlee, chairman and director respectively of the Department.

## UNITED CHURCH WOMEN SALUTE MODERN COMMUNICATIONS

As the 20th century's clock points to seven years beyond half past, we are centered in history's most exciting moment of communications.... Gratefully we salute you, the communicators, with the creative forces you have dedicated to this service... The past is prologue; old roads lead to new. Frontiers ahead challenge to courage, and to preparation of a future that could bring full life to every human being.... Yours are the channels to minds and hearts that will shape the future. Every drama, film, news story, magazine article, radio or television program carries some message. May we together communicate the Truth that alone can, throughout the world, set all men free.

## ▲ TIMELY DOCUMENTARY BEING PREPARED

A documentary series for radio and television (thirteen each) attacking gambling and organized crime in Massachusetts is being prepared by the Radio-Television Department of the Massachusetts Council of Churches with the Department of Social Relations. This will be part of the eighteen-month drive against gambling, the Commonwealth's largest single business.

To date, hours of tape recorded interviews of State Crime Commissioners have been transcribed into writing. Soon, prisoners (by virtue of law enforcement officers) will be interviewed and taped. Using the documentary style, this information will be edited into radio programs. Then, the staff will use sound-on-film cameras to film selected statements which will, in turn, be used in documentary form for television.

The earliest projected date for release will be the Fall of 1958. Professional tape and sound-on-film equipment belongs to the Council, so the cost of production will be held to a minimum.

## ▲ EASTER DRAMA TO BE TELEvised

An original hour-long play for television, tentatively titled *Barrabas*, will air on Easter Sunday from 1:00 to 2:00 P.M.

Written by Henry Denker, whose play *Time Limit* had a successful run on Broadway and is currently being released as a motion picture, the Easter play has been in the hands of a master craftsman of the American theatre. Denker is also the author of the radio and TV versions of *The Greatest Story Ever Told*, which has been heard by millions. The treatment tells the Easter story from the point of view of Barrabas, the thief released to the crowd instead of Jesus.

A special effort is being made to clear time on a large number of NBC stations so they can carry this "spectacular" of the Easter season. Top stars will be cast in the program.

*BFC News*

# PROGRAMMING

A professional radio and TV critic urged religious broadcasters to "influence the good taste of the public by producing 'quality shows' using

inventiveness and imagination." Speaking at the annual meeting of the NCCUSA Broadcasting and Film Commission in New York City, Jack Gould -- radio/TV editor for *The New York Times* -- said church broadcasters can improve program quality if they are "professionals" in production as well as

**Radio/TV Critic**

**Speaks on Need for**

**Program Quality**

in promotion. "They have to look at TV as a whole. They have to understand the various technicalities of the medium, the problems of the local station manager," he said.

Stressing that the economics of TV are "getting rougher," Mr. Gould warned that financial pressures on religious broadcasters are not going to ease up, either. "Quality and variety are going to count more than ever now," he added. "More cooperation between religious broadcasting groups, from the local level up, is indispensable in making the voice of the Church heard and its spokesmen seen in the total TV picture."

Mr. Gould remarked further that some local pastors often "take refuge" in their calling by putting on pressure in order to get on the air -- and they are frequently "unprepared, incompetent or both," thereby alienating the viewer. "There is too much duplication in religious programming now," the editor said, "and in the babble of the voices none is being heard very clearly."

He urged Christian broadcasters to label fewer programs as "religious" and to try to build up in the viewer's mind an image of the minister as a *human being* among people. He suggested that clergymen join professional people on more panel and other popular programs in order to help in "visualizing" the contribution of the Church to the whole community.

## Religious News Service

\* \* \* \*

### ▲ ARNOLD ELECTED

The Rev. Ernest Arnold of Decatur (Georgia) was unanimously elected president of the Protestant Radio and Television, Inc.; at a called meeting of the Board of Trustees in Atlanta last fall. He succeeds the late Dr. John Alexander. Mr. Arnold -- a minister of the Presbyterian Church U.S. as was Dr. Alexander -- has been connected with the Center since 1953 -- first as a trustee and later as vice-president and treasurer.

From 1951-53 Mr. Arnold was director of the Southeastern Office of the National Council of Churches, with offices in Atlanta. Prior to that, in 1948-51, he was assistant to the president of Davidson College, and from 1939-47 he was director of the North Carolina Council of Churches, with offices in Durham.

### ▲ NOTE THESE DATES

.....International Drama, Film and Broadcasting Workshop (see page 37) -- Union Theological Seminary, New York City -- July 28-August 15, 1958.

.....15th Annual International Conference on Audio-Visual Christian Education -- University Park, State College, Pennsylvania -- August 19-23.

\* \* \* \*

## A F R I C A.....

We still frequently see Africa referred to as the "Dark Continent" and there are those who seem to think that, for this reason, any attempt at evangelism by radio is a waste of time. I must confess that, not so long ago, I had something of the same feeling myself. However, extensive travels across the entire continent have changed my mind. I have seen that, in African towns and cities, radio is very popular; and that programs

### Africa a Wide-open

### Field for Radio

### Evangelism Efforts

can be received without difficulty far out into the palm groves and forests.

It would be an exaggeration to say that every *kraal* has its radio sets. But the fact remains that the broadcasting business is remunerative, and that not only cheap but relatively expensive radios are being sold. Sooner or later, it will be possible to reach the entire African population by loudspeaker -- and that means reaching more than two hundred million people. Even today we meet many persons who regularly listen to programs from Cairo or from Moscow -- and who complain that London and New York are difficult to receive.

Some of the local radio companies on the continent are spreading the message of Christianity. I was given the opportunity of broadcasting in Malagasy and received many responses to the program. Surprisingly, there also exists in North Africa a station which is beaming the Christian Message to Europe. According to my thinking, it is a hundred times more important to "reverse the direction" and to send African language programs from Europe.

In my opinion, both Africa and Asia are today calling for radio evangelism. Of course, the programs cannot be mere repetitions of those of the western world. To do practical programming will be a demanding job. It cannot effectively be carried by one company or by one country. Here is a task with potentials for an ecumenical world organization. Previous experiences have indicated how much work can be done cooperatively.

When one hears the confusion of voices in Africa and Asia, one feels more strongly than ever before that the Voice of Christianity should no longer be silent.

FRIDTJOF BIRKELI (Geneva)



# ORGANIZATION

## EUROPE . . . . . Finland

### ▲ "CHRISTIAN DX CLUB FORMED"

A *Christian DX Club* for short wave listeners was recently founded in the Finnish capital of Helsingfors. All those interested in receiving membership details are asked to contact the following: *Christian DX Club*, Poste Restante, Helsingfors, Finland.

Meantime, Dr. Osmo Visuri of the Finnish Missionary Society has been appointed director of religious television for *Radio Finland*.

## . . . . . France

### ▲ NEW PROMOTIONAL GROUP IN PARIS

Recently opened in Paris was the *Protestant Center for Broadcasting Techniques*. Members include vicars and publicists who are making it their responsibility to release reports on Protestant activities -- both at home and abroad -- to the French press. They will also be promoting the well-known weekly, *Reforme*, whose editor is Pastor Albert Finet. The new organization plans further to tackle films, radio and television. Headquarters are with the *Protestant Church Alliance of France*, 47 Rue de Clichy, Paris.

## NORTH AMERICA . . . . . U. S. A.

The Council Broadcasters Fellowship is a voluntary association of staff personnel of city, county, state and national councils of churches who share a common concern for improving religious broadcasting. It began in the summer of 1955 when several council representatives having broadcasting responsibilities met during the annual conference of the Association of Council Secretaries at Lake Geneva (Wisconsin) and voted to set up a national organization through which their common concern for better religious broadcasting could find expression.

It was felt that in the early stages of this organization it would be better to limit the membership to "all council personnel who, in the judgment of their fellows, carry sufficient radio and television responsibility to make participation in the Fellowship a mutually helpful experience." One hundred and fifty-six such people in the United States have become charter members. Although charter membership is now closed, general membership is open to all those staff members meeting the above qualifications.

The purpose of the Fellowship, accepted by vote of the members, is "to bring the staffs of the Broadcasting and Film Commission (NCCUSA) and the radio/TV staffs of the councils into a working relationship as partners in a common cause." . . .

The activities of the Fellowship consist of sharing locally-produced programs -- including scripts, tapes and kinescopes -- and promotional

materials and methods. An annual meeting is held to discuss common problems and experiences, and regional meetings are contemplated for the future.

Officers of the Council Broadcasters Fellowship, elected at the second annual meeting in June 1957 to serve until June 1958, are: Rev. Joseph M. Woods, Jr.; 2403 N. Front Street, Harrisburg, Pennsylvania -- president; Rev. Philip H. Dunning, 1213 Delaware Avenue, Wilmington 6, Delaware -- vice-president; Miss Leslie Bidwell, Room 1901, 175 Fifth Avenue, New York City 10 -- secretary-treasurer. Annual dues of \$3.00 were set for each member.

## AFRICA . . . . .

One day last summer a voice crackled out over the short wave amateur radio band: CQ, CQ, CQ, from ZDIPW ... ZDIPW is calling CQ for a check and standing by for a call. A few seconds went by. Then the receiver came to life with the voice of P7YS: Calling ZDIPW ... You have a wonderful signal over here in Brazil. The first school radio club in Sierra Leone -- if not in the whole of West Africa -- had gone on the air from Freetown's Prince of Wales School. And what had started out as a hobby for a quiet New Zealander, A. W. Torrie, had become a fascinating way of teaching science.

Mr. Torrie was sent to Sierra Leone by the United Nations Educational, Scientific and Cultural Organization to teach science. But, in his spare time, he began to tinker with some old radio receiver parts and eventually he transferred them into a transmitter capable of sending messages in Morse code.

Now, radio amateurs are a breed apart who live in a world where, as Mr. Torrie has put it, "there are no passports, no visas and no 'iron curtains'." An American amateur, pleased that he had picked up as rare an animal as a signal from Sierra Leone, obligingly sent Mr. Torrie a modulator so that he could transmit by voice.

At this point, the line between Mr. Torrie's spare-time hobby and his job as a teacher of science became hard to define. He transferred his transmitter to the school's science laboratory, and, every Friday afternoon, voices from the United States, Brazil, Argentina, South Africa, France, Italy and the United Kingdom came over the air into the newly founded Prince of Wales School Radio Club.

Behind this achievement lay many months of trial, error and tears. When radio-minded students first began to meet with their UNESCO teacher, he put them to work on equipment dug out of stock piles of wartime surplus.

"There were many disappointments," Mr. Torrie recalls. "Club members, unused to the maze of



nuts, bolts, plates and terminals, stripped away everything. Even integral parts of the various components were operated on by screwdriver, by soldering iron and pliers -- and then tossed into the ever-growing piles of bits and pieces."

The teacher watched and let them learn. They did, and "soon the condensers, resistors and coils of a receiver lost their inanimate shape and became something dynamic within a living concept of modern invention."

Students spent their weekends in the school workshop. It was a slow process, as Mr. Torrie recalled. "Holes were drilled in panels, drills were broken, fingers were burned with soldering irons but, slowly and surely, the new station took shape."

Anything and everything available was used to put ZDIPW (the PW stands for *Prince of Wales*) on the air. Even metal from old window-frames was hammered into shape to sheath the sides and the back of the transmitter. Old wire from a government post office and telegraph dump provided the hook-up wire for the aerials. These aerials soon sprouted from the school's science building.

It all led up to the great day when the "big switch" was thrown, dials spun and the world came into the Prince of Wales School at Freetown, Sierra Leone -- now known on the air waves as Station ZDIPW.

UNESCO

## We Introduce -

DR. HARRY C. SPENCER is general secretary of the Television, Radio and Film Commission of the Methodist Church. His headquarters are in Nashville, Tennessee. Recently, he was elected president of the Council of Secretaries, which comprises top-level executives of the general boards and agencies of the church.

Answering our request for a "thumb-nail autobiography," he wrote:

"I was born in Chicago, in the parsonage of a Methodist preacher. At an early age, I moved with my parents to Western United States where I received my college education at Willamette University in Oregon. Later education included work at the Divinity School of the University of Chicago, Garrett Biblical Institute and Harvard University.

"After several pastorates in Chicago, I went to the Board of Missions of the Methodist Church, in New York City. My duties there included supervision of promotional programs and the development of motion pictures describing the activities of missionaries in the United States and forty-five other countries. In this connection it was my further privilege to assist missionaries in their selection of audio-visual equipment and material,

## Time to Make Plans

It is not too early to begin to plan to attend the International Drama, Film and Broadcasting Workshop. It will be held at Union Theological Seminary in New York City, July 28-August 15, of this year.

Ambitious plans for this three-week workshop include drama, film, radio and television. Outstanding international leaders in each of these fields will be on the staff. The registration fee will be \$90 -- with full academic credit of three hours if the registrant desires it.

It is hoped that several denominations and communions will offer scholarships for what certainly promises to be a most worthwhile study project. Eight first-rate cooperating agencies (including Union Theological, Councils of Churches in New York City, New York State and New Jersey, the World Committee for Christian Broadcasting, the Division of College Work of the National Council of the Protestant Episcopal Church, and the Department of Worship and the Arts and the Broadcasting and Film Commission (NCCUSA) make the promise sound.

For admission apply to: **Professor J. W. Bachman**, Union Theological Seminary, Broadway and 120th Street, New York, N. Y.

and to help train them for the use of the latest methods of mass communication.

"As Methodist representative on the Missionary Education Movement Audio-Visual Committee, I participated in the production of numerous inter-denominational films. I was also the Methodist representative in the organization of the Protestant Film Commission and the Protestant Radio Commission, holding membership on policy and production committees. These commissions were later merged in the National Council of Churches into the Broadcasting and Film Commission.

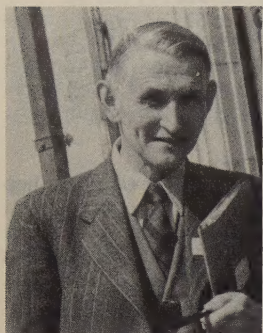
"I helped form the Radio, Visual Education and Mass Communications Committee (RAVEMCCO) of the NCCUSA and became its first chairman. In 1952 when the General Conference of the Methodist Church established the Television, Radio and Film Commission, I was elected the general secretary. During the years since then, an extensive production schedule has included the *John Wesley* film and some one and a half million dollars of other motion picture, radio and television programs."

Dr. Spencer is one of the World Committee for Christian Broadcasting representatives for North America.



— AND MORE!

## Two Men and a Book

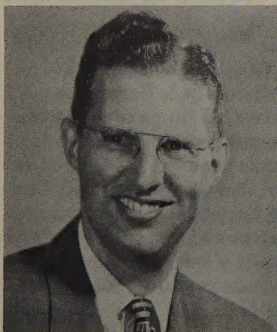


... CANON ROY McKay, head of religious broadcasting for the BBC and representative from Great Britain on the World Committee for Christian Broadcasting, is an "Oxford man," having received his degree in the Honors School of Jurisprudence there. For two years he served as an articulated clerk to a firm of solicitors in the city of London. He then returned to Oxford for his degree of Bachelor of Divinity and was subsequently ordained.

Since Canon McKay's ordination he has served both town and country parishes, with a record that goes like this: Vicar of a small parish in the heart of Sussex; Chaplain at Dulwich College, with a regular congregation and responsibility for the religious activities of three schools which numbered, in all, some two thousand pupils; five more years in Sussex, with a parish of some four thousand; seven years (1948-1955) as Chaplain of Canford School in Dorset and as a member of the Bible instruction staff of the school; since 1955, head of religious broadcasting for BBC; since 1957 (May), a Canon of Chichester.

Canon McKay's wife is a daughter of the Rev. A. G. Fraser, who was formerly principal of Trinity College, Kandy, and the first principal of the Prince of Wales College, Achimota (Ghana).

\* \* \*



As of January 1958, the REV. EDWIN LUIDENS became the executive secretary of the Radio, Visual Education Mass Communications Committee, NCCUSA. This is the first time in the history of RAVEMCCO that the committee has had a full-time executive. (The Rev. W. Burton Martin, executive of the committee since 1954 -- while also serving as executive secretary for the Office of Broadcasting and Films of the Presbyterian U.S.A. Foreign Board --- was forced to give up his RAVEMCCO responsibilities some months ago because of illness.)

retary for the Office of Broadcasting and Films of the Presbyterian U.S.A. Foreign Board --- was forced to give up his RAVEMCCO responsibilities some months ago because of illness.)

Son of a minister of the Reformed Church, Mr. Luidens was born in Michigan and attended Hope College and New Brunswick Theological Seminary. In 1954 he, with his family, went to Arabia as an evangelistic missionary. He served as an enthusiastic co-chairman of the Radio/Audio-Visual Commission of the Near East Christian Council, and utilized the modern mass communication tools widely in his own evangelistic work.

"Television has wrought no violent revolution. It has not destroyed conversation or revived the intimacy of Victorian family life. It has not converted Americans from an active people into a passive one. Its psychological effect on the young has not always been for the best; but, at the same time, it has not produced a generation of delinquents. Americans continue to work, play, make love and raise children. Our world, in the age of television, is still the same world. But we experience it in new and different ways."

These are the closing words in a book, *The Age of Television*, by Leo Bogart (New York, \$6.50, Frederick Ungar Publishing Company, 1957).

"In a world in which the average person finds himself with more and more leisure on his hands, the continuous flow of television entertainment represents to most people an innocuous way for passing time. But television is not merely a diversion. It is an endless source of ideas and information and a powerful influence on values. In studying television we cannot avoid important social implications, no matter in what direction we face."

The author, a professional sociologist, sums up and interprets many studies of television, particularly those having to do with the effects of television on reading, family life, children, politics, etc.

As for the controversial issue of the impact on child life, Dr. Bogart writes that "the problem ... is much the same as for society at large," but that the effects are "greater in the formative years of life." Also: In the case of children's television programs, as with those for adults, the content characteristics most decried by critics are those which most attract the audience...."

Dr. Bogart generalizes: "Essentially, the debate between defenders and critics of present-day television arises out of a basic disagreement over the social function of mass communication. Are the media to be seen primarily as sources of influence on the ideas and values which people hold, or are they rather a means by which people can pleasantly pass their ever-growing leisure time? The two philosophies cannot be said to be mutually exclusive ...."

NCC Information Service

THE CHRISTIAN BROADCASTER considers the announcing of quality programming materials adaptable to religious radio/television as a part of its service. All producers of such (scripts, records, tapes, etc.) are asked to keep us informed of new releases.



# WHAT?

# Program Materials

# WHERE?

## RADIODIFFUSION -- TELEVISION FRANCAISE

11 Rue Christophe Colomb  
Paris (VIII)

972 Fifth Avenue  
New York 21, N. Y.

The French Broadcasting System in North America — a branch of *Radiodiffusion Francaise* — maintains offices and studios in New York to help promote better understanding and mutual cooperation between the people of the Americas and the people of France. Since 1947, stations throughout the United States, Alaska, Hawaii, Puerto Rico, Virgin Islands, Panama, Canada, Haiti, Bermuda, Australia, New Zealand, the Philippines, Japan and Formosa have broadcast programs prepared in Paris for English-speaking audiences. In 1949, the *International Goodwill Network* was created, to weld together symbolically the 350 stations which have joined forces with RDF in the cause of peace through international radio.

Anyone interested in becoming a link in this network, through which the spiritual barriers between countries are being overcome, may request audition platters of five weekly series of transcriptions. However, because of the great demand for the programs, it will be possible to send no more than two series on a regular basis. These transcriptions are shipped in groups of four programs once a month. They are 16-inch vinylite pressings. The only cost is the transportation charge, on a monthly package, from the American pressing plant.

### MUSIC SERIES

**MASTERWORKS FROM FRANCE:** An outstanding half-hour of the finest works of French composers, played by France's greatest artists, most of which are not available on recordings elsewhere. (30 minutes)

**PARIS STAR TIME:** Stars from France's great galaxy of popular entertainers, in quartet shows. Three top artists are presented for four consecutive weeks, during which they sing their best-known hit songs (the songs all of France is singing). (30 minutes)

**SONGS OF FRANCE:** Presents melodies ranging from the oldest folk tunes, with all the color of the French provinces, to modern "populairs." (15 minutes)

### NON-MUSIC SERIES

**BONJOUR, MESDAMES:** Is there a woman in your listening audience who would willingly miss a chance to hear firsthand the latest French

### THE CHRISTIAN BROADCASTER:

*Welcomes contributed articles and news items pertinent to the field of religious broadcasting and telecasting but does not commit itself to their publication or to their return*

*Places responsibility for the contents of signed papers and for the accuracy of news items and other factual information upon the authors and the contributors thereof. Editorial selection of material is strictly objective and implies no personal preference or evaluation.*

*Asks readers, when reprinting or referring to articles published in *The Christian Broadcaster*, to mention the origin of the article as well as the name of the author.*

fashion news, chats with leading world celebrities, French cooking hints? (15 minutes)

**FRENCH IN THE AIR:** Listeners, both young and old, are opening or would like to open again the enjoyable door of the French language, thus ensuring themselves more understanding and pleasurable lives. In this series, authentic pronunciation and conversation. (15 minutes)

### IMPORTANT NOTE

All stations carrying these programs must agree to use them exclusively on a non-commercial (sustaining) basis. In accordance with international copyright regulations, all discs must be kept at the contracting station. They are not to be passed on to any other station — either educational or commercial — nor to schools, colleges, universities, hospitals or individuals.

\* \* \*

### INTERNATIONALE FERNSEH-AGENTUR

Fahrgasse 89  
Frankfurt/Main, Germany

Anyone interested in German films (German, English, French, Spanish, etc. versions) that have been cleared for international television use should write to the above address for a catalogue listing. Some of the titles, indicating type of subject matter: *Flight to the Orient, Liberia — Today, Berlin Faces, The Red Shadow, The Saar, The Bell Forge at the Hasselberg, The Art of Violin Making, Children in a New Home, Church Days in Germany, Nippon Grows, In Buddha's Garden, Dust on Ephesos, Masterpieces in Wood, Postage Stamps.*





## "In Song and Story"

With a preview performance of its inspiring new long-play series, "Holy Days in Song and Story," *Candle Records* has announced completion of the first recordings ever made of the 30 major holy days of the Protestant, Catholic and Jewish faiths. Ray Middleton, distinguished musical comedy actor, is the album's singing star. Other principals include the "Holy Days" author-composer Gerald Marks, the renowned conductor-director Howard Barlow, *Candle Records* president Vincent S. Andrews, and Knabe vice president Clarence M. Pettit.

"Holy Days in Song and Story" is not only a pioneering achievement by newly-organized *Candle Records*, but represents a labor of love on the part of the participating artists. The result is a singing-and-speaking triumph, celebrating in separate segments such holy days as Christmas, Easter, Good Friday, Ash Wednesday, Yom Kippur, Reformation Sunday, Purim and Pentecost. Both words and music have been approved by the church music departments of the different faiths.

Not only do the three albums represent a musical "first" for the new company, but they are distinguished by original music and narration which make the various religious observances more meaningful to everyone. The Holy Bible and Torah, the mighty far-away events of the Passover, Pentecost and the Reformation, the glorious Psalms, hymns and feast days of the Judaic-Christian tradition -- all provided source material for the 30 separate segments of the series.

"I was happy," remarked Ray Middleton, "when *Candle Records* asked me to take part in their creation of recordings which will stir devotion and piety in listeners everywhere and thus increase the spirit of understanding and brotherhood among all believers." "Yes," Gerald Marks agreed, "each of us felt that these recordings must not fail to encourage reverence and admiration for historic days blessed in the memory of mankind."

Howard Barlow, summarizing his artistic pride in the project, said, "You will find the Holy Day recordings an ideal way to rediscover for yourself the beauty and wisdom of events commemorated in religious history. You will find this an ideal

way to introduce your child to them. Ray Middleton's and Gerald Marks' masterly interpretations give both children and grownups such an understanding of the Bible's stirring events that it will become a tradition in your family to play the appropriate song in your home on each holy day. When entertaining guests of another faith, you may proudly play the Holy Day songs of their faith as your host-tribute."

*Candle Records*, located in New York at 501 Madison Avenue, was assisted in producing "Holy Days" by the Rev. Dr. S. Franklin Mack, executive director of the National Council of Churches Broadcasting and Film Division, and the Very Rev. Msgr. Edwin B. Broderick, former director of radio/TV for the Archdiocese of New York, as well as outstanding rabbis of Orthodox, Conservative and Reform Jewish Congregations in America. The Hammond Organ Company, whose concert model organ provides musical background, is distributing the records through its stores in the U.S. and Canada.

\* \* \*

### DO YOU KNOW THESE BOOKS?

**GOSPEL RECORDINGS INCORPORATED**  
146 Glendale Boulevard  
Los Angeles 26, California

**MOUNTAINS SINGING:** Unforgettable experiences of faith and adventure in the Philippines, recording primitive tribes. (\$3.00)

**LIGHT IS SOWN:** Thrilling chapters from the experiences of recordists in Africa. (\$2.50)

### IMPORTANT NOTE

Both of these books -- out of the ordinary in missionary reading -- are by Sanna Morrison Barlow. They can be bought at Christian bookstores or ordered directly from:

**MOODY PRESS**  
820 N. LaSalle St.  
Chicago 10, Illinois

\* \* \*

### SPANISH-LANGUAGE MATERIALS

**BOARD OF NATIONAL MISSIONS**  
Presbyterian Church in the U.S.A.  
156 Fifth Avenue  
New York 10, N.Y.

Attention: John Groller

The following broadcasting helps have been translated into Spanish and are available upon request: *Denominational Broadcasting Policy*, *Tune Out -- and Write In!*, *The Broadcasting Committee in Action*, *The Church Can Promote Improvements of Radio and Television Programs*.

**CREDIT LINES:** The church on the front cover is located at Locust Valley, New York -- "mid beauty and solitude." Photo is by Religious News Service. Photo on page 34 is by Ankers, of Washington, D.C.